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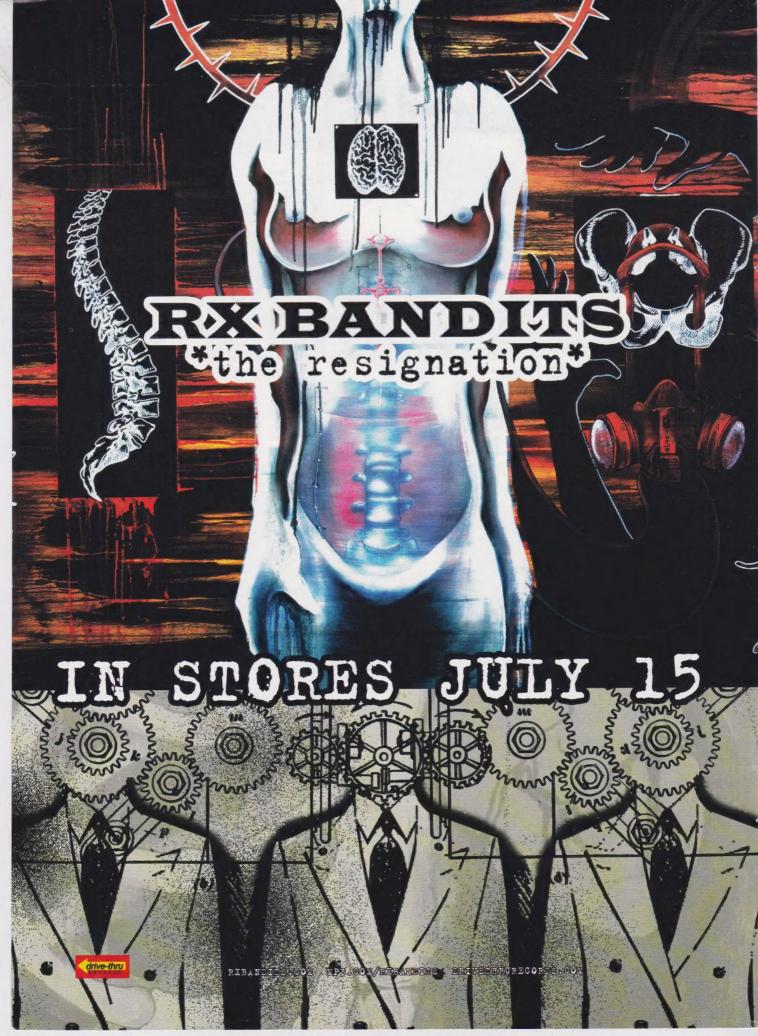
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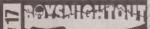


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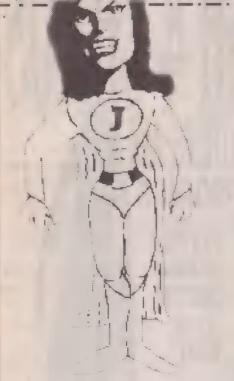
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Are you Smokin'?

by Julie Fredericksen

"We're the last politically-correct repressed minority," says my friend Ralph, describing the exiled life of the smoker. When I ask him what he likes about smoking, his answer is swift: "The ritual...the feel of the cigarette on my lips. The snap of the Zippo lighter." As someone who is not ■ smok er but leans towards being a loner, I've always

understood smoking. It's a lonely sort of thing to do. The need for nicotine tugs at you, you go outside and light up, then stand there, alone with your thoughts. You're not really doing anything, but you still

look occupied. If I went outside and stared at

the sky or the passing traffic for the time it takes to smoke a cigarette, I'd look alarming or suicidal. Hand me a cigarette and I suddenly look...busy. In the good old days, smoking was more social. You'd finish ■ good meal and cap it off by sucking gently on a cigarette. It ushered in the relaxed portion of the evening, sitting back and lighting up. Back in the day, you'd sit in a bar and light up with every fresh beer as you talked about the game with your buddies And let's face it: except for that fat, middle-aged woman at the Barbary Coast working two slot machines at a time, on lots of people smoking still looks cool-unfortunately. I'm still a sucker for a moody rocker boy with a cigarette. I remember a long time ago when people could smoke at work. I used to visit a news agency that had ashtrays bolted to the inside of each restroom stall in the women's room (That's a beautiful image, isn't it? Sitting on the crapper mashing out your cigarette butt in the ashtray....) I had a boss who would regularly leave a sprinkling of ash all over his desk. But about seven years ago California decided enough was enough (after many claims in court of secondhand smoke abuse, buttloads of cases of nasty, ugly lung

cancer, and many complaints from clients and patrons and waitresses). It started in government buildings, then spread to restaurants, then to bars. The bar-ban part really seems jarring, because cigarettes and booze go together like mom and apple pie. Some dive bars I've visited have tried to screw authority and keep this smoky tradition alive. One place (with the elegant name of the Chuck Wagon) even had cigarettes on the menu, just a few inches down from the chicken fried steak. The waitresses had a cigarette dangling from their wrinkled lips as they'd take your order. What can I get ya, honey? I hated how my clothes smelled when I got home, but I loved the Wagon. They pour 'em cheap and deep, and the barflies at the bar, smoking luxuriously, listening to Patsy Cline on the jukebox, peering at the electronic keno sign through the haze, seemed...well, gross, actually. But someone cracked down, and the smokers have to scuttle outside now, squinting in the late summer sun. It took something away from the Wagon, maybe a certain timelessness it had, the feeling you could be anywhere and no one could find you.

Now we know right where we are in California in 2003. Some Los Angeles City Council members are trying to get a law passed by which smokers are banned from public parks, too-thus practically leaving the only approved areas to smoke being one's own car, home, and yard. Is this a violation of our personal freedoms? I know I love not smelling like cigarettes if I don't have to. Someone's habit affected my life and my body. But there are other things that fit into this category that I'd like to ban, but said bans would probably violate some serious personal rights. For instance, the way people use cell phones: idiotically. I was getting my tires rotated the other day and had to endure a guy using one of those hands-free, wire-in-the-ear phones. He kept talking loudly into it and staring right at me and the

tire guy. It was unnerving as hell. It makes people seem insane, their jabbering away into nothingness. "Uh

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friend stood four feet away talking loudly into her phone about her nail appointment. That violates my personal freedom, the right for me to stand there at a tire store and think about nothing. Instead, I had to think about them and the tiresome details of their lives and feel my blood pressure rise. I also feel violated by people who use double negatives. Anyone using "I ain't got no" should be exiled to their own house, car, or yard. And anyone who still says "Don't go there" should be diced up. I hate grown women who talk in baby-talk voices. These are all offensive to me and affect my quality of life. But if I had the power to pass legislation and ban all of the above transgressions, is that fair? Do I want people who misuse cell phones to have to go outside and stand in the rain-like smokers? Oh sweet mother, sure do

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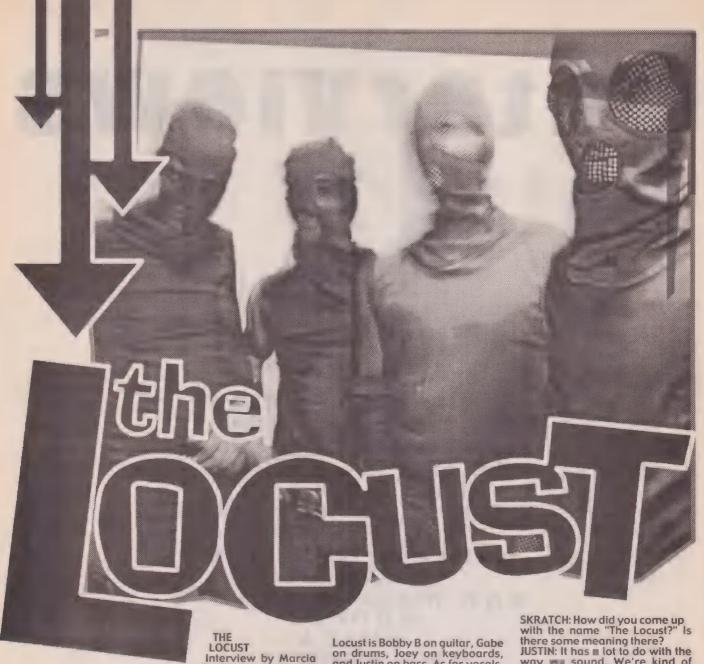
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Four years ago, when my daughter was in eighth grade, she told me that she lim to see The Locust play at Chain Reaction, that everyone was going to the show. Before she left, I asked her what kind of music the band played, and she said she didn't know. I asked her again when she came home, and I've asked her several times since, and she always says the same thing: "I don't know, but they're really fun, and every-body dances and gets crazy." My curiosity was piqued, so when the opportunity to interview The Locust came up I had to take it. I wish that I could say that hearing the music and talking to bandmembers Gabe and Justin answered my question, but they didn't. However, I think that the members of The Locust enjoy making music that isn't easily categorized or described. The

and Justin on bass. As for vocals, Gabe explained: "There is no frontman. Everyone sings but me." The closest that I can come to describing The Locust's music is that it's extremely fast and is permeated by a raspy, insectoid sound.

SKRATCH: How long has The Locust been a band? Is the current line-up the original line-up? GABE: This current line-up has been together for three-and-ahalf years. I was playing guitar, but the drummer left, and I switched back to drums.

SKRATCH: Did you and the other guys grow up playing music, or was II something that came later?

GABE: We all grew up playing music. We're still doing side-project bands. Me, Justin, and Bobby are in Holy Molar. Il gets kind of hard to pull off, but what else am I gonna do with my time?

way sound. We're kind of aggressive. Locusts are destructive, and our music is destructive to ears.

SKRATCH: What are some of the musical influences that you all bring to The Locust's sound? To what do you attribute your very different sound?

JUSTIN: [Our influences] are all over the place: The Beatles, Melt Banana, P.I.L., The Crucifucks.... It also has to do with the makeup of the players and the instrumentation was use. We just stumbled on it. It never had been done

SKRATCH: How do you guys write

your songs? GABE: Usually one of the other guys has m riff or I have a drum beat. We kinda write around the drum beat. The three other guys take turns writing the lyrics.

SKRATCH: You guys certainly have some interesting song titles, such as "Twenty-Three Lubed Up
Schizophrenics with
Delusions
Grandeur", "Soul
Exchange Program
Rectum Return
Policy", and "Pulling
the Christmas Pig by
the Wrong Pair of
Ears". How do you
get the ideas for the
lyrics? Do you all
watch a lot of weird,
bad sci-fi?

GABE: Well, I don't write many lyrics, to I can't answer that question accurately. They're weird guys. I'm really into science fiction. I like Philip K. Dick's stuff a

JUSTIN: Three of us write the lyrics ([i.e.,] me, Bobby, and Joey). We all have our sources. All of the songs have some social or political meaning. They're about the society and world we live in, current

events, and what we grew up going through.

SKRATCH: Maybe I'm being naïve, but I have trouble understanding what a song title like "Pulling the Christmas Pig by the Wrong Pair of Ears" can possibly mean. Are your song titles just meant to be absurd in a humorous way, or is the song actually about a pia?

actually about a pig?

JUSTIN: It's a metaphor for a certain kind of personality, a "Christmas pig." It's artistic, not literal. It's like in the line "Can We Please Get Another Nail in the Coffin of Culture Theft?": I'm not literally talking about a coffin nail.

SKRATCH: Well, that is a metaphor I have heard; but I've never heard anyone referred to as a "Christmas pig." What kind of personality does that describe?

JUSTIN: It's an abusive personality, very extreme and very forward, very in your

SKRATCH: I hadn't ever realized that The Locust is from San Diego. I know that you're really popular up here in O.C., but is there much of a scene draw there? Do you have the fan base down there you do up here?

GABE: San Diego in always gonna be good time for us. The only place we play is the Che Café, and gets pretty nuts because it's pretty small.

SKRATCH: You seem to do

skratch: You seem to do really well up here when you play at Chain Reaction.

GABE: Chain Reaction is rad.

SKRATCH: Most of the people that I know who love The Locust are pretty young. Do you play just all-ages shows?

you play just all-ages shows?
GABE: Yeah, we only do all-ages shows. I hated when I was a kid and I couldn't go my favorite band play because they were playing in a bar. And at a bar, people are just being social; they're not really there to see the band. All-ages shows are just way more fun! Even when we find out a show is 18-and-over, we get really bummed. Once when we were on tour we pulled up at a venue in NYC and saw wasn't all-ages, so we just got back in the van and left.

SKRATCH: How did you end up getting signed by Epitaph?

GABE: We played show with Murder City Devils, and Brett was there, and he really liked us. He kept pursuing us. We're actually on another label he has, Anti-. We didn't want to be on Epitaph, [because] we don't dig those bands. It's like we're on the Epitaph tree, but a different branch. The Anti- bands are the opposite side of the spectrum. Brett's really good guy. He doesn't seem like he's doing this for the money; he's doing it to get the music out there.

SKRATCH: I'm from San Diego myself, although I haven't lived there for many years. Is there much of a music scene down there?



GABE: There are lot of bands coming out of San Diego that kinda suck. There's a handful that are pretty rad. But I'd say there's definitely something going on.

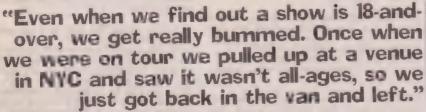
SKRATCH: I notice from the publicity photo I received that you guys these strange insectoid masks and suits. When did you start doing that?

GABE: The suits came because we were getting labeled as being too into fashion. We were actually accused of "ruining hardcore for fat kids" because we're skinny and wore SKRATCH: How long did the new disc take you? Are you happy with it?
GABE: We were in the studio for 10 days. I

GABE: We were in the studio for 10 days. I spent two to three days on the drums. Everyone got equal time. It's the best thing we've ever done. I'm so happy that we worked with Alex Newport. He really has super hero ears. He could hear shit I never knew existed!

SKRATCH: What are your touring plans to promote the record?
GABE: We're in the process of having

拟



really tight pants; so we decided to wear uniforms. I think they look more militant. When I put it on, I feel like I've got powers. We wore little black shorts for awhile, but everyone copied them. Now there aren't any Locust wannabes.

SKRATCH: They are cool-looking, but it's got to be hard for you to a mask and uniform while drumming. You must get miserably hot!

GABE: I can get pretty rough. The new masks are actually harder to breathe through. The pants unzip, though, into shorts.

[shows] set up. We'll do six or seven weeks in the States, then the same in Europe and in Japan. I hope we go to Australia this time.

SKRATCH: Well, if you want to go to Australia, I hope you get to do so. Thanks for taking the time to talk; I know it's kind of early in the day. Next time you guys play Chain, my daughter and I will definitely be there.





Endless Struggle By Emily Kendy

While the members of Endless Struggle aren't willing to admit they spend more than \$1.50 on hair-care products per month, they ARE willing to admit that Salt Lake City is a great place to be a hardcore punk-rocker. Considering that this five-piece band has been persistently dropping albums for over seven years, there is little evidence on the contrary.

SKRATCH caught up with Bobby, Jesse, and Spence, at Bobby's house for a whirlwind speaker-phone interview that uncovered how three-quarters of the band really feels about their musicianship, the Olympics, and fake punk band Good Charlotte.

SKRATCH: Hey, did any of you ever have mullet?
BOBBY: Spence still has one.

SKRATCH: What's the best live show you've played recently?
BOBBY: San Diego (with Cheap Sex and Career Soldiers). Then L.A. (with English Dogs).

SKRATCH: Do you guys have day jobs?
BOBBY: I drive metruck.
SPENCE: I'm a stonemason.
JESSE: I used to take care of old people in a nursing home. It

was horrible.

SKRATCH: Tell me
m quirk about
one of your
other bandmates.
SPENCE: [...]
Trying to pull
Greg (a.k.a.
Magoo, guitar)
away from the
bar.
JESSE: [...]
Getting Troy
(drums) not to
whine.

SKRATCH: What are you guys listening to right now? JESSE: The new AFI, and Amon Amarth.

SKRATCH: Who?!
BOBBY: Exactly!
JESSE: They're a
metal band from
Norway.
BOBBY: I think I
have Swinging
Utters in my
stereo, and
Youth Brigade...

good

SKRATCH: Were you guys excited when the Olympics came to town?

JESSE: Not really.

BOBBY: We played at the Olympic Ice Village-right on the half-pipe-and we were really excited. We thought it would be



show, but it was pretty lame.
JESSE: They also put up barricades all over town, so it was hard to move around and get to shows.

SKRATCH: What really pisses you off THESE days?
SPENCE: I hate the world, except for my bandmates.
BOBBY: When the toilet seat falls down while I'm taking a leak.

SKRATCH: What did you learn during your recording of TILL THE END at Counterpoint in Salt Lake? JESSE: It's better if you don't start drinking before you go in. SPENCE: I finally learned how to play bass.
BOBBY: When you're done and you think it all sounds good, then you realize it's not perfect...but that's just nitricking of TILL THE END AND THE END THE END AND THE END THE END

SKRATCH: If your band's music were a car, what car would it be?
SPENCE: A Dodge Dart.

SKRATCH: Why? BOBBY: Yeah, it would be our 1984 Dodge van—a big piece of shit.

SKRATCH: I can't believe you guys gave props to Good Charlotte in an interview I read. Is that just Mohawk-courtesy thing-like how bus drivers and truckers always wave to each other?

BOBBY: [Laughs] I was the one that said I didn't mind them, and I don't; but when I put the CD in, everyone yells at me.

JESSE: I don't mind them;

JESSE: I don't mind them; they have a couple good songs. They come across like they're tryin'.

SKRATCH: Give symbol for the opposite of straight-edge. SPENCE: Uh, a Budweiser sign? BOBBY: We're at a loss about that one.

SKRATCH: What local bands have caught your interest? BOBBY: A lot of bands around here come and go. [Local bands that have caught my interest are] Taught by Verse, Pissed on Arrival, Fictions, The

SKRATCH: Tell me something I don't know about Salt Lake City.
BOBBY: A lot of Mormons. It's scary. Most of them have horns. It's hard to sleep at night. No, it's a really cool place. There

SKRATCH: How do you guys plan on taking over the world? JESSE: One gig at a time.

are a ton of young people.

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The Asphalt By Emily Kendy

This is what happens when the boys from The Asphall are let out of their rehearsal space: "We were in [AZ] Flagstaff three weeks ago, for an interview on a college radio station," said John, quitarist. "We showed up with what I like to call 'the entourage.' and we'd, you know, consumed quantities booze. Anyway, next thing you know, [drummer] Sam's girlfriend got run over by a big library cart.

Then our bass player cut loose with a fire extinguisher. One of the radio guys started crying. He kept saying how he was going to loose his job [....]" The fact that Sam's girlfriend escaped uninjured is apparently the only moral to this story. While the escapade sounds more like a day in the life of Sum41, not of a thoughtful, straightforward rock band with a debut album worthy of more than a few hit singles, the members of The Asphalt prove to be full of surprising pieces of information, as they pass the phone off to each other at odd intervals while hanging out in lead singer Randy's kitchen, at Lake Havasu, AZ.

SKRATCH: Okay, well that was a very entertaining story. JOHN: Hey, Emily, do you know how hardcore kids dance?

SKRATCH: Um...

JOHN: It's called cabaletta, It's Brazilian karate. They launch off each other, too; but the hardcore kids only weigh 120 pounds—

RANDY: Oh, don't say that!
JOHN: Well, I don't really like—
RANDY: No, don't say that!
JOHN: Okay, never mind,
Emily, can you erase what I just
said about the hardcore kids?

SKRATCH: Well...
JOHN: Here, I'll pass you to
Randy...
RANDY: Hellot

JOHN: Dude, she SO still wanted to talk to me.

SKRATCH: John's pretty funny.
RANDY: Yeah, he's Mr.
Personality.

SKRATCH: So, explain to me how Ramen beats rice? RANDY: Oh, well, economically-speaking, Ramen over rice, all the way. With rice, you need to put something on it; but with Ramen you get six packs for a buck with different flavors, like pork, chicken, or beef.

SKRATCH: Do you ever sell your old CDs for drug money? RANDY: My old CDs are ones that no one would want; I wouldn't be able to make anything off of them.... Maybe enough for a couple birth-control pills or an aspirin....

SKRATCH: Do you like Billy Idol? RANDY: Yeah, He's rockin'.

SKRATCH: Realty? 'Cause you got a little Billy Idol goin' on in that third track, "Alone Again".
RANDY: That's the nicest compliment we've ever had.

SKRATCH: Oh?

RANDY: Billy Idol actually lives in Arizona now. He sang the National Anthem for some sports team...I can't remember what it was, exactly...but I'm sure it was ROCKIN'.

SKRATCH: Can I talk to Sam? RANDY: Sure. SAM: Hi.

SKRATCH: Where's your bass player?

SAM: He decided to pursue the dream of wife and kids.

SKRATCH: He can't be in a band and have a wife and kids? SAM: That was our question to him.

SKRATCH: What's up with your Website saying you reached rockocity levels equal to Thin Lizzy and Motorhead? Is that legit, or is that a big bunch of self-promotion?

SAM: Self-promotion. That's pretty much us trying to sound cool.

SKRATCH: Good one! What drummer do you admire? SAM: Stewart Copeland from The Police. He's the god of drumming. The stuff he does...it sounds like he has four arms and eight legs; and his timing is perfect.

SKRATCH: Can I talk to John again? SAM: Are you sure you want

JOHN: Hey, babe.

to?

SKRATCH: Ha ha! For all you know I could have two teeth and a lazy eye.

JOHN: Sorry, I can't hear cause Sam is rocking the FUCKING microwave.

SKRATCH: ANY GUITARISTS YOU REALLY ADMIRE? JOHN: Zakk Wylde. He's really fucking rad.

SKRATCH: Any new guitar tricks you've been practicing lately?

JOHN: My squeals. You know how Randy Rhoads does those pinch harmonics, when your thumb and pick hit at the same time? I'm getting some rad squeals.

SKRATCH: How do you guys prepare before a live show? JOHN: Here, I'll pass you over to Randall.

RANDY: Uh, well, drinking can take a while.

SKRATCH: But, I mean, how do you pass time backstage? RANDY: [...] Not like The Goo Goo Dolls who, you know, go to all that time blow-drying and teasing their hair. Hat's off to them.

SKRATCH: So all you do is drink and not spend time on your hair?

RANDY: We're trying to think of something cool to do, but we're having trouble coming up with something; so we're accepting ideas right now.

SKRATCH: Like a secret hand-shake?

RANDY: Yes, well...we're open to suggestions.

SKRATCH: Would you mind If I held up a lighter at one of your live shows?

RANDY: Not at all...but be safe about it.

SKRATCH: Do you have any final thoughts?

RANDY: Always prime drywall. JOHN: Always marinate your steak for at least an hour...Oh, and move to L.A. to start a rapmetal band before it's too late!

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SKRATCH: What message are you trying to get across on this album?

BARR: We're not really trying to get too preachy; we're more laid back and not the type to get on stage and tell people how they should live their life. I think that people who are into the band and into our songs so see that there is a consistency [...] in our values and in what we so about [...]. I think people realize that family and all those things are very important to the band.

SKRATCH: Right on. You guys also have those Irish, Boston, blue-collar sensibilities that I think everybody can connect with.

BARR: Exactly, that's just it. I mean, everywhere Tgo, all over the world, the music definitely crosses over all those ethnic boundaries. Look, working-class is working-class no matter what, and everybody can relate to that.

SKRATCH: What do you want people to walk away with after hearing this record?

BARR: Hopefully a copy of it under their arm. [Laughs] Hopefully, they listen to a really good rock 'n' roll meets Irish punk-rock record. Hopefully people enjoy it. That remains to be seen.

We're all a little nervous right now, 'cause we're waiting see what's to come.

SKRATCH: The first track, "Walk Away", is like my life's story. Tell me about that track.

BARR: Well, I writing and thinking about a lot of my peers that I see, and it's like, "I love you," "I love you, too," "Let's get married, "Okay," "I'm pregnant," "Great," "I don't love you anymore," "Let's get d'y or ce d'."

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Matt Kelly—drums, bodhran, vocals
James Lynch—guitar, vocals
Marc Orrell—guitar, accordion, vocals
Ryan Foltz—mandolin, tin whistle, dulcimer

M Barr-lead vocals

Scruffy Wallace—bagpipes

Grab your friends, suck down I few Guinnesses, and raise
your frosty mugs high in the air, because Dropkick Murphys
IIIII back with BLACKOUT, their latest album on Hellcat
Records. These Boston-based punkers have cornered the market
for Irish folk/hardcore/punk/rock, and here they come full force with a
14-track CD full of anthemic songs that'll get kids riled up in the pit. Lead
vocalist Al Barr and the lads speak out on life experiences and their bluecollar roots. Tunes like "Walk Away", "The Workers Song", "The Dirty Class",
and "This Is Your Life" really bring home that sense of the everyman and the struggles and triumph he faces daily. DKM also pull off a cover of Woody Guthrie's "Gonna
IIII Blackout Tonight". The unpublished lyrics were originally written in 1942—and,
amazingly, IIII still just as relevant now as they IIII Guthrie, III true revolutionary, is
best known for his song "This Land Is Your Land". His grandson, III diehard DKM fan, urged
his mother to let the boys record a couple Guthrie originals. She agreed, and the result is
an incredible fireball that became the album's title track.

I spoke with Al Barr recently about BLACKOUT and what helped inspire some of the tunes on the record.

SKRATCH: Tell me about BLACKOUT.

BARR: I'd say it's a more guitar-heavy record than what we've done in the past. I'd say that the style blended more in terms of the folk/rock mix. It's not so much like, you know, here's II rock song and here's II folk song; it's more blended.... I'd say those are the big differences.

SKRATCH: I'm diggin' the whole vibe of this record. There's an awesome feeling of camaraderie an it.

that kid by the m-selves, and where is that kid now? Who is taking care of that kid? Does he have a dad? And why all these kids growing up messed up? Because they don't have any damn parents in their lives.



SKRATCH: Right. And the line in song that says, "The ones that you love ! Are the ones you left behind" says a lot, man.

BARR: Yeah, that's basically what I was thinking when I wrote that

SKRATCH: The other track I wanted to talk about was "Gonna Be Blackout Tonight". Great tune. You guys did m great job with it. BARR: Thanks, man.

SKRATCH: Now, that was originally ■ Woody Guthrie track?

BARR: Yeah, the lyrics are Woody Guthrie's. He wrote the words in 1942 in New York City. We were invited by The Woody Guthrie Foundation to come and look at lyrics and pick some songs out. His grandson is I Dropkick fan, and he talked to his mother and said, "Mom, let these guys in here and let them do ■ couple of songs." We were really psyched and honored to be asked to do it.

SKRATCH: Isn't that were shit how those lyrics that Guthrie wrote in 1943 are still relevant today?

BARR: Yeah, it's amazing how his lyrics are completely... They

And Mark And

BARR: Yeah, thanks. We tried. We're just carrying the torch. That's all we're doing: just carrying the torch.

SKRATCH: Now you guys are gearing up for The Vans Warped

BARR: Yeah, we're gonna get out there and do our best, man.

SKRATCH: there any particular bands you're looking forward to seeing? BARR: Oh yeah, there's a lot of people I'm looking forward to seeing. There's a lot of friends of ours who I wanna see. I think it goes without saying. Rancid, I'm totally stoked to see them. AFI well, and Pennywise...There's so many...Unseen doing of it, and I'm psyched to see those guys. There's a lot. The thing is...See, in Warped Tours in the past, people [would go] out and say, "This band sucks" and "That band (whatever)"; but you know what? I'm going into it with an open mind. There might be some people who might not be my musical cup of tea-but might end up being my best friends [...].

SKRATCH: [Laughs] Right, I know what you're saying.

BARR: There's nothing worse than saying, "Oh, that band sucks. I fuckin' hate that band"—then you go and meet them and they're the nicest guys you ever met. [Laughs] Then you have to pray that they didn't see that interview you did. Bottom line is, you don't know these people. They might be cool, you know? Even if their music is fuckin' lame, they can still be cool.

SKRATCH: Dude, BLACKOUT rocks. I can't rave enough about it.

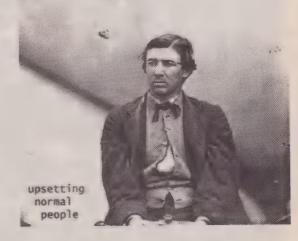
BARR: Thanks, man, it's good to hear positive things. I mean, everybody's worried about the new record coming out. It's like a baby: "Is the baby gonna be ugly? Is the baby gonna be retarded?"

SKRATCH: "Is the baby gonna have all its fingers and toes?" BARR: [Laughs] Exactly, exactly. So, we just want to make sure the baby's all right.

SKRATCH: [Laughs] Right. And it doesn't matter if it's a boy or a girl, as long

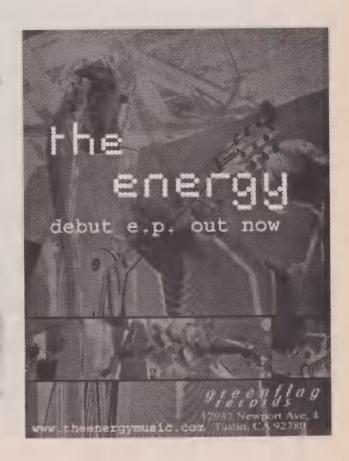
BARR: Yeah, as long ■ it's ■ healthy baby, for Christ's sake. [Laughs]

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Greyfield Interview by Dane Jackson

The band has been together for a little over a year now, but Jacksonville's Greyfield has already been through things most established bands go through only further along in their careers. Not only has the band reached an immense following in Florida because of their infectious blend of punk, pop, and rock, but they have also lost two members to other bands. Even with their hardships, the guys in Greyfield have rebounded and are now stronger than ever.

Below is my interview with Chris, Matt, and new drummer JP.

SKRATCH: For the people who can't make it out to Florida, what do you have to offer that other bands don't? MATT: We get naked...for money.

SKRATCH: Well, Blink 182 gets

SKRATCH: Well, Blink 102 gets naked, too.
CHRIS: Yeah, but they don't show it off like we do. We let it all hang out. IP: We're longer than they are.
CHRIS: Um, I think we have a lot of diversity in our music. We like to experiment a lot. We're not just stuck to one [...] style; we like to play a lot of stuff. Also, we have tons and tons of energy on stage, so I think tons of energy on stage, so I think that sets us apart from a lot of bands.

SKRATCH: Did you guys take it personally when the members of your band left to join Trouble Is? CHRIS: There's two points of view on it. From a personal standpoint, it was very very personal. They were telling everybody else that they quit but us. We had no idea. It was really, really sad because we were really good friends and we expected more from

MATT: Chris's cell phone is ringing, so he passed the question to me. Friendship-wise, it hurt me when they quit because they beat around the bush and didn't tell us straight up that they were going to quit—or leven that] they were thinking about quitting or that anything was wrong. Alan posted in his livejournal that he was out of the band before we even knew. Neither of them said anything to us. We had to confront them and say, "Hey, what's the deal? Are you guys thinking of doing this, or what are you guys doing?" They just kind of left us out in the middle of nowhere, basically, with nothing to do and no options. We had our CDrelease show coming up in two weeks, and then we had a week tour coming up with Goldfinger-and they just kind of ditched us with nowhere to go and nothing to do. We ended up having to cancel a bunch of really impor-tant shows. Personally, it did hurt, because we were all friends before that and they kind of just threw it all away on an opportunity to make a couple more dollars than they were [with us at the time]. It's kind of sad.

SKRATCH: How did JP get the job over other drummers?

JP: I don't know how I got the job over other drummers. I know that I heard the two guys quit, so I had my girl-friend contact [the remaining mem-

bers] about trying out. As far as deciding, it was kind of their thing. CHRIS: We played with him once, and then we all jizzed our pants, and then we [decided to let him join the band].

SKRATCH: How has the CD been received so far?
MATT: By the mail.
CHRIS: It's been received very well.

Everyone whose heard it has nothing but positive things to say. All the reviews have been really positive, so that's really good to hear

SKRATCH: What does it mean to you to have it in Hot Topic now?
MATT: It's really cool. When you go
into store and see it for sale, it's
kind of weird. It's different then having to sell it at a show or on the Internet. It's a lot easier, I guess, also. My mom's one of those kind of materialistic people. She goes out and buys anything that we're on. It's kind of cool seeing her freak out because I'm in a store.

SKRATCH: Did you pull an Uncle Jesse and buy the whole store out? CHRIS: No, but we've given it some thought.

MATT: Actually, I'm working on a loan from the bank right now to work on that part. Once that loan clears, I'll let you know.

SKRATCH: If you could make soundtrack to the summer, what bands would you include on it? JP: Bon Jovi, definitely Bon Jovi. CHRIS: The Doors, AC/DC, or Boston.

MATI: I'd definitely have to go with The Vengaboys or Aqua. No, really, I'd go with The Vengaboys. CHRIS: And also this amazingly awesome band from Jacksonville called In Due Time, and this other band called Dinkus Nine from New York. They're both amazing

SKRATCH: How does it feel coming out of the same city that spawned Limp

CHRIS: We love it. Everywhere we go we get compared to them because we're so much like them. It's so fun. We love it...so much.

JP: My middle name is Fred

MATT: Ever since we've signed a contract with, we've seen really good things, so it's really cool. He's helped us out. It's awesome.

SKRATCH: What's your favorite sum-

mer memory? CHRIS AND MATT: Go, JP! JP: Oh, shit. No, dude, I'll get in trouble if I say one. Okay! I'm gonna regret this later. So anyways, I throw this massive party one

down the hill to my house and I was really drunk and I thought...We had a lake back there.

MATI: Were you naked?

JP: Somewhat. Of course everyone sees me running away. And I tried to run around the lake, but I was too drunk, and I ended up running right into the lake. Came out covered in mud, and I spent the next hour hiding in a bush. spent the next hour hiding in a bush.

MATT: That's awesome. CHRIS: That's a good story.



SKRATCH: Do you see the next record going on Search and Rescue, or will you shop around? MATT: Definitely I see it going on

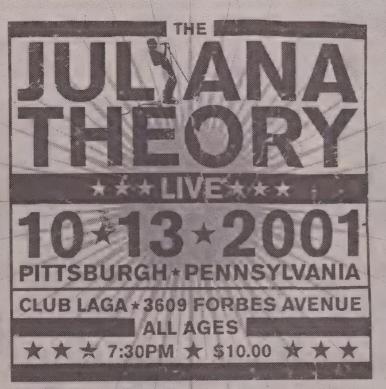
Search and Rescue. For one, it's in our contract; and for two, Jon's a really great guy. Nothing but good things have come out of what Search and Rescue have done for us. Jon's got a sweet house in Michigan. He's got a nice truck

CHRIS: He's a good guy.

summer, and everyone was there. And summer, and everyone was there. And whatever happens, I'm like "Hey I'm the host of the party." Some girl's like, "Oh, you're the host of the party?" Yeah, so we end up back in my room, so on and so forth. Next thing I know the chick's mom shows up at my house—don't ask how. She comes into my party and is banging on my door, breaks into my room, and I was like, "Shit!" Just grabbed my clothes, opened my window, punched out the screen, jumped out the window, took off run-ning around the house. Then I ran **"EVER SINCE WE'VE SIGNED A** SEEN REALLY GOOD THINGS, SO IT'S REALLY COOL

SKRATCH: If you were a comic book character, who would you be? JP: I would be The Incredible Hulk, because I've got this small complex: I'm only 5'4". But on the inside I think

MATT: I'd be Spider-Man, just so I could make out with Kirsten Dunst. IP: She's got fun bags in that movie. CHRIS: I would be...Let me think here...Let me think...Probably, like, Wolverine, because I really like when spikes come out of his hands



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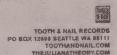
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and stuff; I think that's pretty cool. That was pretty lame, but that's what I like. JP: Say Wonder Woman. CHRIS: Yeah, Wonder Woman. I could

look at myself naked all day. JP: Exactly.

SKRATCH: What do you think of the

butt as a hole?
MATT: Like, the ass?
JP: Well, the butt as a hole. I've been taking yoga for awhile, and I'm yet to reach the promised land; but I imagine it's the and I'm yet will be a support to the promised land; but I imagine it's the and I'm yet and I'm it's there, and I'm sure it will be glori-ous. Light farts and all sorts of stuff. It'll be great.

MATT: Wait. Isn't it because they're sweet and tasty on the inside or some-

thing?
JP: Something like that. Just like me. Chris, last words? How much wood could a woodchuck chuck if a woodchuck could chuck wood? That's

underneath the "I'm on drugs" comment saying that Greyfield doesn't endorse the use of drugs...



"WELL, THE BUTT AS A HOLE. I'VE BEEN TAKING YOGA FOR AWHILE, AND I'M YET TO REACH THE PROMISED LAND; BUT I IMAGINE IT'S THERE, AND I'M SURE IT WILL BE GLORIOUS."

SKRATCH: Do you guys have any last words?

last words?

MATT: Last words? I have one: I'm gonna steal JP's cantaloupe.
JP: Cantaloupe? Explain.

MATT: I forget What's the explanation, JP?
JP: Man, if you have to ask me, it's not your last words.

MATT: Whisper it to me.
JP: I can't they'll hear me.

JP: I can't: they'll hear me.

JP: I'm going to take this quote from some very cool last words I've heard in this one movie: "I'm on drugs." What the hell's the movie? ALMOST FAMOUS.

CHRIS: Actually, I have one. This is from a movie called DETROIT ROCK CITY, and it goes: "This ain't the tampon biz. See you next period." Okay, never mind. JP: If we could run a little disclaimer

SKRATCH: What do you endorse, then?
MATT: Sex.
IP: I don't know.
CHRIS: We endorse true love, man.
MATT: What do we endorse?
CHRIS: Happiness.

For more information on Greyfield, check out www.GreyfieldRock.com





(ICHS)

INTERNATION OF LITTLE PARTY

So you (Dink you're he court. You just upwill a new trucker had on their se. and you haver farger to leave the house without your bandanna no give out of your back pecket. Well, jurget that. Since when it music a moul in same injuring a recent formula of and furnition of all of the political of 1, and furnition of the formula of t Efrem 5 mill lead thoughts on the have an over the of that and all things of the condition of them, with no holds he are a

EFREM: I word am I and word the band

BREATCH: Where dues this interview find year?

ETRANIFAM IN INFO MOTION now in the midst of the Touring the Velley of Beatp" four?

AKRATOL Do viri use with minic as an outlet my your vicker and a notion, or as a way to a such your listeners?

EFREM: 10 10 1 use my noth as a way for um with friends and like-minded part HIP If someone money agree will, will a mad about the The property of the made about the thing to property in think! In think! I all use my little to the fuck! I will be made about the fuck! I will be made abo i none that I comany on the bone is and welling all the point of So whelm of it's fail by from the world we must be well a would be given by by the world we must be well as the world well be given by by the world well be given by by the world well be given by by the world well by given by by the world well by given by by the world well by the world wel we will attack!

SKRATCH What specific message no you

EFREM: INDIVIDUALITY! It is so injury to if to get tree to that if we want in make real shaper. We have he sairt thinking me all arts sand be individu-

SEPATCH, the ide convernment, reli-ulm, and such iv, what influences your

EFREM: My family, my transit, my the But I my to write [mm input] in a way that myom can what [to]. We all may the same unit on the world as near a second as a secon

Skillatell what is the bear a play of on

Increed EFREM: "The Playor "No 5his", "No 6his of the Shis of the

SKRATCH: Do you have any agount to log

to tell wountles count EFREM: We made the Charlest pile of the works ever with Western was in the one we and our notile Days lit

the number and it was in uncer he was an intermediate and his low-west numb! It was suckling great! We were on TV you'd allow, and but a suckline in my and That was kind un

SKRATCH: What is the book advisor to small bands from the poll where you

EFREM: It is have fun. If it a collection, then it's not as if Don't do the for many or to be the or some full shift do it for the layer ray my mere visi can and just get visir music sall recent 5 of whole you would and make RWork second of your blues one o

SKRATCH WITH INTO THE PALLEY OF MEATH, do you in I that Meath By Merco is availing or that you are just growing more over hours I will have sound? (Do , iii think there is a differ-iii there? It is that in a second ence there is a many a amai ence there [ind album] is a point be for record that the bal use, way more alsold all. We are a specimenting han als how we feel!

SKRATCH: Hay might limit do you think music is not the kids limit maya? EFREM: So important! It is the unit one rails and We live in the action would, and we mand a positive unit of it may around. If I didn't have music proving up, I don't have where I would be

SKRATCH: 'VIII' do vou in keeming to EFREM: It is what has here me going all will never die! It is the ultimate for more communication. I have made so many good interes though music. It is my air

SKRATCH: If you were into viowing your injusted band, what is one u le fior you would ask EFREM: Could we play together?

SKRATCH: Answer ii, pilotis EFREM Yu., wo'd love tu.

SKRATCH: Up a the title "INTO THE VALLEY OF DEATH" Living any shuffly

exploring new terrory wan us a uniform adventures, if you all.

EFREM: Your but not be street is that your provides bully in had an end of the street but in Expense, is this round.

EFREM: Your, but not is usual now. You can still him at inflictions Tattoo

SKRATCH: What was I i w main influence for the parajonalis lyrice on the new rocord

EFREM: It is to be a substitute of the substitut sad or many who live I just feel what I'm purting nown! Love it or hard it, it's roof The world has been a dark of it. and no hard our live me needed a minute of those or other can relate to that and ur I away from the trends and the fashion bullshit that no fashin aver-

SKRATCH: Linetay, is there anything you have to say in all of your

EFREM: We truly love your all! You are the reason we over any the reason son we sump not let it many were no your intermediate he no us! We are all in this together. We are the smaller part at a great thing that is YOU! You make it is improve and for that we are unitered, \$744 POSITIVE!

There out Death by Steren's Williams for tour dates and other such info at www.neathilysteren.com

THEMARKSTILTA OF-LOUSED COMATORIUM **06.24.0**3 www.themarsvolta.co





Angry Amputees indulges in the roots of punk rock with its raw, fast sound, authority-questioning mes-sage, and powerful drive. Angry Amputees has blown up in the west rem U.S.—especially in Denver, Seattle, Phoenix, Los Angeles, and its hometown of San Francisco. Now it has started its take over of Amputees recently started national distribution with its new CD, SLUT BOMB, and will tour throughout the U.S. this summer. The four-piece band includes female vocalist; a female drummer; a skateboarding, beer-lov-ing guitarist; and a bass player with no legs and no fingers. The with no legs and no tingers. The bass player, Dalty, was one of the first survivors of bacterial meningitis when he was 16 years old. Through my phone interview with Dalty, I found that he was not only a miracle in the medical world but an amazing mysician and amazing musician and incredibly well-spoken, covering such topics as Angry Amputees' history, the government, drunken nights, and the excitement of this summer's tour.

SKRATCH: When and where did the band start?
DALITY: The band formed in September of 2000 in Tenderloin, a shitty little neighborhood in San Errusco (which is trape. Francisco ([which] is transvestite- and crack-fueled).
We have recently moved to South of Market. It's similar to Tenderloin, except the homeless transvestite crackheads ride around on bikes here. They don't bother me too much...except when they shit on my walls.

SKRATCH: How was the band created?

ed to learn drums and invited me to play with her on bass. Joanne put out an ad for a guitarist and called Stacey, as she had heard of her through mutual friends. Joanne brought all of us together one night and said, "All right, here's the band!" Later, I brought in my best friend the Gonz), who is our current guitarist; and in January we got our new drummer, Donny Paycheck.

SKRATCH: How did you get involved in

music and the punk scene?

DALTY: The Gonz and I took this independent-study music class together in high school. It had no teacher, and we basically made some noise and smoked pot in the band room.

SKRATCH: Did you play bass before the

bacterial meningitis?
DALTY: Yes, and I thought I would never play bass again, so I got rid of my equipment. But three years later I picked up a guitar at a friend's house and decided I could learn again. I bought a practice amp and a shitty bass, and I re-learned.

SKRATCH: Was it a challenge to keep playing after that?
DALTY: It took a long time to learn, and I stuck to my room and played on and off by myself—until Joanne called.

SKRATCH: I'm sure everybody asks you

this, but I have to know: how do you play with no fingers and no legs?

DALTY: I have a surgically-made sliver cut in one hand that holds a pick, and my other hand has part of my thumb and pinky, which play the frets.

SKRATCH: How would you want people to describe and categorize your music?
DALTY: Like everyone else, but different. It's all rock 'n' roll to me.

SKRATCH: How do you describe your

sound? DALTY: We've been described as a mix between The Distillers and The Muffs. which I am happy with.

SKRATCH: I think a couple of tracks sound like Screeching Weasel. Have you heard that before?

DALTY: Yeah. Stacey was originally a folk singer and was influenced a lot be Screeching Weasel and stuff like that. She used to write three-chord, poppy stuff; but she has evolved into more technical

SKRATCH: What music has influenced

you?
DALTY: The whole band would have dif-DALIY: The whole band would have dif-ferent answers to that question, but the Gonz and I grew up together on '80s skate rock like Dirty Rotten Imbeciles, RKL, and Suicidal Tendencies. As we've grown up we've developed a lot of different musical tastes that blend together into one big sound. Growing up in Santa Barbara, we were also influenced by a lot of friends' bands, like Lag Wagon and RKL.

SKRATCH: Your song "Dubya" is anti-Republican, and "Vanity Fair Blackout" is a strong statement against the American obsession with appearance. Both are pretty political. What sort of political beliefs does Angry Amputees

DALTY: We rant against what is wrong with the country, its politics, and its culture—the disgusting side of America.

SKRATCH: Do you try to influence your listeners with these ideas?
DALIY: We are not Democrats and we are not Republicans. Things work, and things don't work. Punk rock is made to be pissed off, to make people think—no matter what side you are on Our little. matter what side you are on. Our little voice is our take. We are not overtly angry—at least I'm not. I'm just the amputee part of the name!

SKRATCH: I love the name and cover for your new CD. What made you guys think of that?
DALTY: We were at a party, and there was a lot of booze, a lot of coke, and a lot of stupid people. There was one chick who was wearing way too little clothing. She was in and out of rooms with different people all night. We started calling her "slut bomb" and mocking her. We decided that the name of our next album had to be "SLUT BOMB."

SKRATCH: Where have you toured

DALTY: We have toured a lot on the West Coast. We also toured with the Warped Tour in 2001 for three weeks. That tour was the most grueling tour I have ever experienced, but it was the best time of our lives

SKRATCH: What music do you listen to on

the road? DALTY: Last tour (which was in January), we only had a cassette deck, so we listened to tapes of THE Best of Pat BenAtar, Cheap Trick, and the Best of Alice Cooper. Our new van for this summer's tour still has only a tape deck, so we are loading up on the trucker-stop tapes, like the Best of Journey. [Laughs]

SKRATCH: What music do you listen to right now (while you have access to a CD

nght now (while you have access to a CD player)?
DALTY: Hot Water Music's new album, Alkaline Trio's new album, Turbonegro, and I never go without The Distillers. Wm actually got to know The Distillers well on the Warped Tour, and they are cool as nails. They have generally made it for themselves without selling out.

SKRATCH: Would you ever "sell out?" DALTY: No, but every band wants to be successful. I think somewhere there is a line drawn in the sand between doing everything

have a comfortable core audience that stays with us, and we don't want to be the next flavor of the week. We want to keep our integrity and have longevity in the music business

SKRATCH: Your bio says your stage per-formance is filled with "wild drunken antics." What sort of things do you guys do

on stage?

DALTY: If that means talking shit, then yes.

[...] We used to be ■ party band and were really obnoxious. We still are, to some degree, but now we try to slam audiences with much music as possible.

SKRATCH: What would you say was the most exciting show in Angry Amputees' his-

tory?

DALTY: The main stage at the Warped Tour 2001 in Denver. We opened at noon to about 10,000 screaming kids, and I about shit my handle the favorite show was the Day pants. Another favorite show was the Day of the Dead, when we played with a bunch of bands with disabled members, including midgets, the mentally disabled, and quadri-

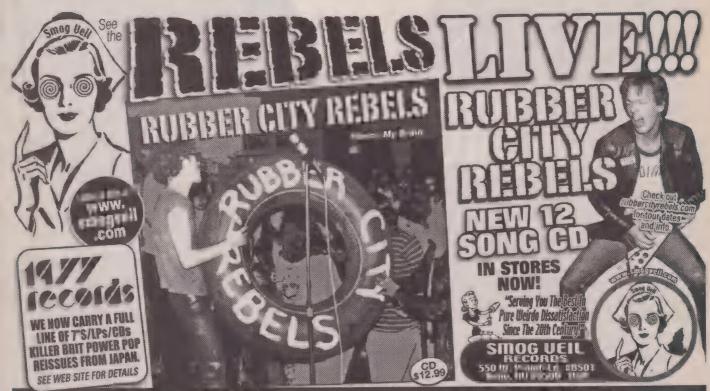
SKRATCH: What are your plans for Angry Amputees' future?

DALTY: A lot of touring and writing me shitload of new songs. Basically, we want to tour the fuck out of this album, and [then] tour the fuck out of the next

SKRATCH: Is there anything else you want to say?
DALTY: Anyone and everyone, support local music, because local bands can use support in every town. And buy CDs. And don't do bergin. buy CDs. And don't do heroin.

For more information, go to or; o contact Fly PR at or (323) 667-1344.

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Thursday July 24th Knitting Factory, Hollywood w/Rhino Bucket + the Flair Friday July 25th Anarchy Library, Downey w/W/W/W/W/L Saturday July 26th Alex's Bar. Long Beach w/ Greg Ginn

Interview by Don Sill

Ens Angeles based hardcare/punkers One Word Salution dan't like Grand W. unish and are quied to call him "thick" him," and "sed little pupper" Vanding running over the recent war with his paid bullet Thursday and the thirty of reducibly left reduct are not call any any parameter as the very second of the leading of the large of the l PORTIAIT OF A DECREPH MATION, and their four-song EF. a SOME'S Of PROOF To any against the L.S. gave amount and fally so equal to the massas unsugh aesthetic artistic representation

when the World Solution and at their political views and not some inside death into their mindset, as well in into their muni-

SKINATCH: What I the one-word solution?

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prople; her yuck, hee yuck, I my have a smoke, shut up, and smile that hig, fat i Fundice office eat some Eniclien Metalogoets, and this to a discount malic licenth on the way cown to your enemotiverapy terminal windows.

SKRATCH: Him should our country have handled iraq?

ARK: uppoint think that I agreed really was one used it was more all a sum of the public form all the burgue rate failures on the public form all the burgue rate failures on the public that the problems with economic refer to and an ideal for a problem. Meanwhile. The Republicans in power are passing bills and laws that allow for them to spend more on the military [...] and cot benefit at government and programme namely, volucation funding and Planned From holds the party of a voluntry of a the integral party at the integral party at tracks to union $(P_i(x), P_i(x))$ affiliates like Hollyburton ($P_i(x)$). The $(P_i(x), P_i(x))$ Lessons of annually chapping of the that the up aids to pass wind to pass that the specific make some

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FWORDSOLUTION

SEVATCH: What message are you

trying to convey to your fans? Evens: Too met no dology of tousin materially materialistic the stature or no mind beauting a visit ty of persons define of the inthoday has popular representations and the histories of viewer provide we give a first and the histories of viewer provide we give a first and the histories of the distance of the contract of

CKRATCH: The sung "Cost of Freedom" sit POLITRAIT OF A DECREPIT NATION...Tell me about that trank. What do you mean by 'freedom is bling'?

E. API PIN one Is it is a revivore is bound in the sile of the We've witnessed what I have in which

yan heat t ARK Well He "Tradium

SKRATCH: What do you want people to wall away with area it. tering to your latest EP, 4 50% GS DF PROTEST?

ARK: A quintion mark in the minds and a hope in the could like the environment is completely lacked in Hungs will per berfor

MICHAE Athirst for Poowler's

SKIRATUH: Tell me about the concept behind Problematic by

APP. The concept was that mi ruft day, that exercitaling is slawly

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SKRATCH: What do you have re those who supported the resident and the war with large

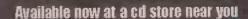
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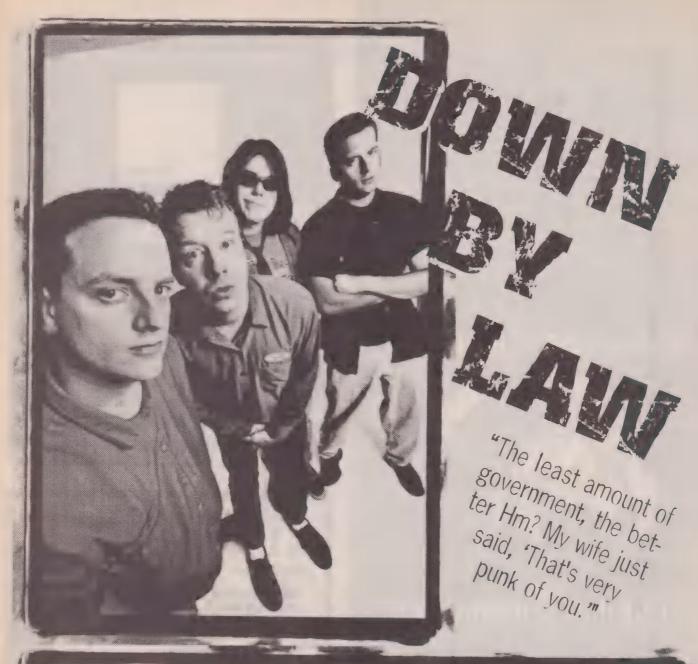
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Interview by Emily Kendy

SKRATCH reaches Dave Smalley at his house in Virginia, WA-and not, thankfully, at the hospital while his wife is i labor. "I told Mike [Magee, Union Label Group/Union 2112] that she could go into labor at any time-Ithat that was the only I wouldn't me home," he says. Smalley is well-spoken, with a friendly, easygoing tone of voice that can only suggest that he is the world's most patient father of three (soon to be four) At one point in the ensuing conversation, he stops to tell SKRATCH that the baby moving around so much in his wife's stomach it looks like something from the movie ALIENS. He lets out a "hm," then jumps right back into the topic of conversation, one that ranges from his view of American politics-including his belief in compassionate capitalism—to his favorite metal band of all time; good local bands emerging out of Fredericksburg, and how, after all hese years and all these albums (including Down By Law's atest release, WINDWARDTIDESANDWAYWARDSAILS), this lead singer's punk ethic remains in strong and intact as ever...minus, perhaps, most of the swearing

SKRATCH: Can you tell ma an interesting fact about Virginia? SMALLEY. You've asked the right person! Virginia, in my humble opinion, is the best state in the country life also an important state, being the home of eight presidents. Jefferson, Madison, Wilson, Monroe, Harrison…out of how many? 40?

Virginia was also the Southern capital of the War Between the States (or the "war of Northern aggresson," as we call it) [Laughs] Is a very cool place. It's very old for America Of course, in Europe they'd bugh at our definition of old

SKRATCH: Do ____ first Down By Law gig ____

SMALLEY Yes, I do, as a matter of fact it was at the Anti-Club, a tiny little club in LA just outside Hollywood I rememimit it because it had the worst bathrooms of any club five
ever been in—and five been in a lot, all over the world. Those
bathrooms were just awful. There's a song on lourl first album
named "Matt Gleason in God". He's an artist and a writer
friend of mine who was at that show. I said to him before
we went on that I had it song with not tilte, and he told me
to call it "Matt Gleason in God"—so I did, even though the
song has nothing to do with the title.

SKRATCH What have a career high and a career low?

SMALLEY III probably have to give you a weird answer for that, since five refused to consider what I do "a career" I have newer done things in regards to commercial success, five just done things my own way [With that a mind], Id have to say my greatest high was recording THE LAST OF THE SHAPP-SHOOTERS, because that was an album that no one expected us to make [artistically]. We took a risk, and that was a good thing. Id say the low point was parting with Eptaph

That was a little tense We're back on good terms [now], but it was really sad when we left, because that had been our home of many years.

SKRATCH: Why man THE LAST OF THE SHARPSHOOTERS such a departure from your regular sound?

SMALLEY it wasn't is fast punk record compared to | | PUNK ROCK ACADEMY (FGHTSONG) it wasn't 4/4 time, you know? We almost put piano in (which I think we should have, in the end). We weren't doing the record for any reason other than that was the record we wanted to make, and we felt that our true fans would understand that and like it, anyway.

SKRATCH: As you've matured, how has this changed your outlook on life-and therefore affected your lyrics?

SMALLEY Him Less cursing I [now] realize my songs are being heard by kids. Now, if a song merits anger, five found imme ways the express that I remember with PUNK ROCK ACADEMY Brett Gurwitz [of Epitaph] told imme it was the most swearing held ever heard on any punk aloum. There's also the adult issues in life [that enter the lyrics], things you don't think about when you're 17. There's it song on the new Dag Nasty aloum dealing with bills spilling onto the floor.

SKRATCH: I imput reading implying of "American Dream" off of your first album—which is about improven to be quite timeless.



SMALLEY. Yeah, thank you. I really do think America and the West has greatness. We just been reading the book WHY THE LEFT HATES AMERICA (by Daniel J. Flynn). The point is that compared to the rest of the world-like Africa, which still has forced clitorectomies, in piracy in South America—there are great things we are capable of here, but we fall short of that potential. There is no in the workplace, you know? Something like that flies in the face of who we are But in know this, and we're taking strides towards improving.

SKRATCH I I things is learn in the studio

SMALLEY: Yes, I'm a dork about the studio. I'm interested at the recording side...not so much at technical stuff...

SKRATCH: I guess there's always something to learn, if you're interested.

SMALLEY: Yes. The best example I have for that is Randy Rhodes, who went into the towns where they playing and would search out the underground/local guitar players—and take a lesson from them. I think that's a really healthy thing iii do.

SKRATCH: What's playing in your stereo right now?

SMALLEY: The Supergrass album a group called Gar (from Cleveland), The Transplants, and the Down By Law.

SKRATCH: You don't mind istening we own stuff?

SMALLEY: I tend to critique it, you know? In think, "Yeah, that worked or "That didn't." But im happy with how [the Image]

comes across; fm liking it.

SKRATCH: Any bool bands have caught your eye?

SMALLEY. Poseur Bill in insane. They're half Nirvana, half
Black Sabbath, and just...chaos.

SKRATCH: Which musicians in identity with SMALLEY: Id say, lyrically, Paul Weller and Joe Strummer. I wouldn't be here talking in you if it weren't for those two cats. AC/DC and Motorhead are the best rock bands of all time. Pete Townshend of The Who...if you listen to QUADROPHENIA and you're not moved, you do not have a pute. The Who I is big influence on THE LAST. OF THE SHARPSHOOTERS. That's where my inner Pete crept out.

SKRATCH: What can't - ive -

SMALLEY. Pepsi, I know it's bad for me, and five tried in cut down, but I'm addicted. I'd also in hard-pressed to live without playing guitar.

SKRATCH: Wall guitars | have?

SMALLEY: I have four: a Gibson flying V, a Gibson SG,

an Epiphone Les Paul. Epiphone has come II long way. It's the junior label of Gioson, which was great in the '60s, then lame in the '60s. Now they're II lot better. It has II really pure and beautiful tone and stock pickups. [The fourth is] II DeArmond hollow-body, which I play at my solo shows II has a very clean, electric sound.

SKRATCH: You do solo shows?

SMALLEY: Yeah, I play Irish drinking songs, like "Wild Rover"; and some covers, like "Crazy Town" (Ozzy) and Dag Nasty's "Under Your Influence" and "Twisted Again"—[as well as] —— Down By Law stuff.

SKRATCH What is think should stop whining about?

SMALLEY: Right — Bush is talking about lowering taxes, and there are people talking about how this will only benefit the rich; but ill these people took five minutes to do their homework, they would — that ill united the middle class. I am the middle class, and ill — HAPPY is pay imit taxes [...] of say fimilibertarian, in that I believe less is best. The least amount of government the better [Pause] Hm? [Pause] My wife just said, "That's very punk of you."

SKRATCH So, you make it capitalism?

SMALLEY: I believe in compassionate capitalism. We tend this demonize success, but I think the should just the happy that we have it system where people can grow up and be successful.

SKRATCH: Do you are a Down By Law lyric to finish

SMALLEY: The ______ that comes to mind is from the new record: "Fight for what you want / Put the boots in / Then you walk away." Put the boots in is an Ot expression [...] Life is short. People will tell you how to five what's best for you, but you know what's best for you, so you have to fight back get a bloody ______



The Jealous Sound Interview by Marleigh Riggins

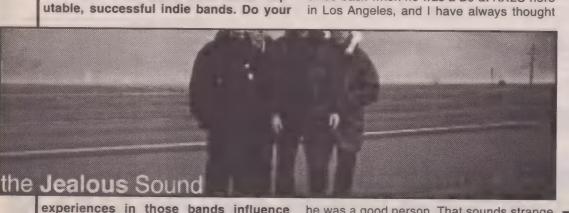
In 2000, a small Los Angeles band called The Jealous Sound released their first EP, WHAT'S WRONG IS EVERYWHERE, a demo not originally intended for sale. Their debut garnered attention not only for its musical quality but also for the band's pedigree: Blair Shehan (Knapsack), Pedro Benito (Sunday's Best), John McGinnis (Neither Trumpets Nor Drums), and Tony Palermo (Pulley). Three years and a frustrating major-label record deal later, the band is back with a new drummer (Adam Wade (Jawbox, Shudder to Think)), a new full-length (KILL THEM WITH KINDNESS), and a summer gig opening for Foo Fighters. This interview conducted via e-mail with Pedro Benito (guitar) and Adam Wade (drums).

SKRATCH: The band is composed of members who come from other reputable, successful indie bands. Do your

SKRATCH: The release of the new full-length was delayed three years because of difficulties related to the major label you were signed to. Did the problems you had sour you on any future dealings with majors? Now that you're back on Better Looking, do you plan to continue releasing albums with them?

ADAM: Being on a major label with bad contract essentially amounts to indentured servitude. You must do what they want you to do in order to sell records for them—i.e., tour you ass off, play silly radio payola festivals, and spend tour support on light shows and tour buses. It would be nice not to ever need the services of a major. However, if the right situation presented itself, I would be more than happy to discuss it over nice meal.

PEDRO: I think that is the only part of the majors I enjoyed were the dinners. Paul at Better Looking and I have known each other since back when he was a DJ at KXLU here in Los Angeles, and I have always thought



experiences in those bands influence The Jealous Sound in a conscious way? ADAM: Absolutely, yes...for better or worse. Jawbox and Shudder were somewhat more confrontational in nature compared to The Jealous Sound. I still have the desire not to blatantly sound like other bands, but now I'm far more interested in good song than anything else. I'm influenced one way or another by literally everything [I] see and hear.

PEDRO: [...] My time with Sunday's Best was far different than this. I look back on those times and experiences and see things that weren't right or out of place, and [now] I try not to repeat them or try something different.

SKRATCH: What do you say to fans who are expecting to hear Knapsack, Sunday's Best, Jawbox, or Shudder to Think in your music?

ADAM: Thank you.

PEDRO: I liked those bands.

he was a good person. That sounds strange to say, but living in L.A. you don't meet many good people.

SKRATCH: How did the years that intervened between WHAT'S WRONG IS EVERYWHERE and KILL THEM WITH KINDNESS affect the new album?

PEDRO: I don't think we would have made KILL THEM WITH KINDNESS had we not gone through the things we have gone through over the last three years. The album would sound totally different, in my opinion. From [...] the lyrics, the way it was recorded, or to how we play the songs themselves, [they] all stem from our growth over the last three years as musicians [and] bandmates, as well as people.

SKRATCH: How do you feel about the first EP now that you have completed the full-length?

ADAM: [The EP is] a lot closer to the new album than one might think; [but there's] certainly a natural progression.

PEDRO: The EP wasn't supposed to be released; it was just supposed to be a demo at the time. But then came Paul. This was our first real studio album. I still like the EP quite a bit, actually.

SKRATCH: How did you feel when you were asked to open for Foo Fighters? Were you interested in their music prior to getting

Wrench" and the "Everlong"; but I didn't know what to expect. But by the end of it I had learned two things: 1) That the chorus in the song "Aurora" kills me, and 2) Foo Fighters give the "big rock show." It sounded giant, and they made the audience—all 10,000+—go crazy for them. It was amazing to witness

would prefer that. However, each venue has its own vibe. The smaller shows are so much more visceral, but one can feel a lot more self-conscious [there] because you can really feel all the eyes on you—whereas it's so easy to just loose oneself in an arena when all the pretty lights are swirling around.



"Being on a major label with a bad contract essentially amounts to indentured servitude. You must do what they want you to do in order to sell records for them."

the news?

ADAM: I was thrilled. Having known Dave [Grohl] and Nate [Mendel] for so long made it all the sweeter. I have been In fan of Dave's since I saw him play a free show at Ft. Reno Park in Washington, DC. He was playing drums in a band called Drain Bramage. He's been an inspiration ever since.

PEDRO: It was insane. I like their tunes, especially that "Monkey

SKRATCH: What are the big differences between the indie shows and festivals you've played before and the arena shows you're playing now? Which do you prefer? Has being on such a large-scale tour altered how you feel about touring?

ADAM: I can't say I prefer one to the other. I suppose that if we were actually headlining an arena show I PEDRO: Touring is still touring at the end of the day, and I still love it as much as ever. Fireworks.

SKRATCH: Obviously, playing such enormous gigs means a much wider audience is being exposed to your music. Do you think that you're getting attention from an audience that perhaps hasn't experienced the sort of music that you play? Has the response been good?



ADAM: I can't speak for the audience. Obviously, 99.9% of Foo's audience have never heard of The Jealous Sound; but judging by their response I think we will hopefully keep their attention for a while to come. The Foo Fighters' fans are great.

ADAM: I don't kiss and tell.
PEDRO: Lots of ping-pong and
Red Bull.

SKRATCH: I hate to ask such a well-worn question, but this year has seen a lot of new music and new bands emerging. What have you been listening to? What, if

fun, like Nintendo. And I really get excited for pandas lately.

SKRATCH: What should fans expect to upcoming from The Jealous Sound?

ADAM: Touring, touring, a music video, touring, and eventually (one day) a new record, touring...

"The smaller shows are so much more visceral, but one can feel a lot more self-conscious [there] because you can really feel all the eyes on you—whereas it's so easy to just loose oneself in an arena when all the pretty lights are swirling around."

PEDRO: No one threw anything at us or booed or any of the other "small band opening for giant band" horror stories. They were receptive and even purchased things at the inflated "arena" prices (which we couldn't control).

SKRATCH: As for juicy tour gossip, what's life like backstage with a huge rock band?

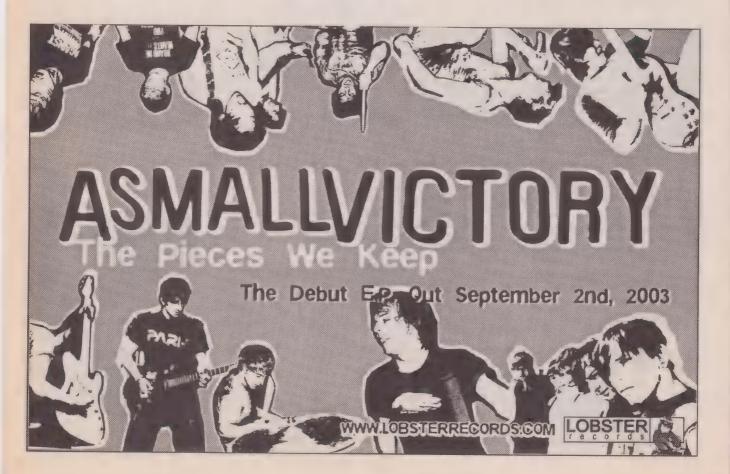
anything, has you excited about music in general right now?

ADAM: I think it is ■ great time for popular music, and I, for one, am grateful to be in a band that people are interested in listening to—that and The Fire Theft.

PEDRO: The Duruti Column and the Paris Texas demos are pretty exciting. Postal Service is always

PEDRO: Did you mention touring at

KILL THEM WITH KINDNESS is out now on Better Looking Records. The LP and upcoming tour dates are available at www.betterlookingrecords.com and www.jealoussound.com.



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This interview was conducted via e-mail with Sergie Loobkoff, quitarist for Solea

bands, but also on the promise

of their future.

SKRATCH: Are the expectations placed on Soles by virtue of your previous bands helpful? Do the things people me expecting to find in your music affect what the band is trying to accomplish?

SERGIE: Well, I suppose there are two sorts of expectations: ours and other people's. I assume for the audience, the whole Texas/Samiam thing breeds a mild curiosity. I say "mild" because at this point neither band is really on the minds of that many people-at least not here in America. Perhaps five years ago it would have been more of something that would spark a big interest, but now people have moved on to newer bands. I mean, how long one might want to listen to. As far as self-imposed expectations for popularity or whatever, I don't have any. One thing about being in bands for years and years and struggling: you really learn whether you like music or not. I love creating III and playing it, obviously, or I would have given it up ages ago and got a yuppie job. We are just taking it day by day...not considering it career or whatever.

SKRATCH: What made you decide to release the EP on Three Mileage after shopping it around?

SERGIE: We didn't shop it around. Basically, Camille from that label asked us to do it and out us in the studio. Then we licensed II to labels in Brazil, Germany, Japan, and Australia. It is good to finally have something out here. We toured Germany last summer on the basis of the other CD, [and] it was great, so we are happy with the EPs being out there. In

Northern California is programmed to hate it here. When Samiam used to come down here, I would always get disgusted with the generic L.A. stereotypes. But we would always play at shitty places like the Whiskey and the Roxy and stay in Hollywood (which still gives me the hives). But at some point I realized I had a lot of good friends down here and that there were a lot of people who weren't "L.A." (you know, fake, materialistic, mesmerized by the glitz, etc.) I live downtown and have pretty cool loft, lots of friends, lots of work...It's good. Plus, no driz-

SKRATCH: You graduated from UC Berkeley, and you work me a graphic designer. Have you always had a primary interest in being musician, or is music a sideline to your other pursuits? SERGIE: Music has always been an overgrown hobby. Even when Samiam was on

major labels and we did big tours and made a lot of money, I never took it too seriously. I think it's sad when people think of music as their ticket to happiness or fame and fortune. It's a real losing proposition for 99.9% of people who look at it that way. I have several friends that have enjoyed real success in this industry, but for every of them, I know dozens who haven't—or more commonly, people who have had periods of success and then eventually fall from that grace. So my perspective has always been to not think of it a succeed or fail. To me, going to Japan again is a sort of triumph in itself. I don't worry about selling 10,000 records there.

SKRATCH: In previous interviews you've mentioned that you have very little interest in releasing albums on a major label; but in your design work you've done work for major labels. Does your aversion to majors only extend a far a your music?

SERGIE: To be honest, I wouldn't be opposed to signing to major label because of their inherent evil or whatever. I would be wary of complicating the band and making it un-fun. I don't think that I would be against having a major label advance to make a great recording... But the pressures and hassles that come for ride... that is just shiftly. As for Solea, I don't know ill there would be any potential to get signed by a major, especially in the [current] state of affairs within the industry. But ill it miraculously became a possibility, I would have to wrestle with it—mainly because none of the bigger indie labels are interested in us. I would really love to make ill record in a good studio with a good producer. If a label such as Vagrant interested, I would be 100% more interested in them.

SKRATCH: Geographically, all the members of the band are pretty far apart (New York and California). How does that affect your relationship as a band?

SERGIE: It's got its pros and cons. The main con is that every plan is always rooted in the financial reality. Either we need two plane tickets to the West Coast or two to the East Coast, and we don't make or have much money. The best thing about being bi-coastal, though, is that have bases both sides. It has worked well, [in that] we've

been able to do six mini tours and three West Coast and three East Coast ones, which would be virtually impossible if we all lived in the same city. I think that being apart is good for keeping pressure off the band. We work well when we are together, but we have space apart when we aren't "working."

SKRATCH: In another interview you stated that you are "kinda uncomfortable with the concept" of viewing fans though they are family or friends or something other strangers" who enjoy your music. Don't you think that fans are entitled, in some respects, to feel as though they have gained access to more of you than most strangers who are unfamiliar with your music have not?

SERGIE: You know, I have several friends in big rock bands, and the funniest thing is that they always say in interviews how much they love their fans and blah blah blah, but in truth most of them were inspired by because of their feelings of alienation, disconnection to society and people in general... But my point isn't that I am distrustful of people who might like a band I'm in. It's just that, yeah, these people strangers, and I would be a real phony to treat them like my good friends just because they like my band. I'm always nice to someone that comes up and talks to at a show, and I like meeting people; I just don't [automatically] favor people who like the music I make. Luckily, I'm not very successful, so this isn't really big issue with

SKRATCH: What a coming up for Solea in the near future in terms of touring and/or releases?

SERGIE: After Japan trip, we are doing a four with Hey Mercedes and Sensefield, our first full U.S. tour. Hopefully we will iron out the sort of deal to make a full-length record. We'll see.

EVEN STRANGER is out now on Three Mileage Records; and Solea's upcoming tour dates are posted on www.solea.org.



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THIS WHOLE ALBUM IS ABOUT SCREWING WI

Interview by Marcia Taylor

A couple of years ago I went to see The Angry Samoans play, and one of the friends I went with introduced to Rex Fast, singer for Atomic Bombs. In the years singer for Atomic Bombs. In the years since then, I've run into Rex at various Atomic Bombs shows, and I've always enjoyed the band's sets because of the

my nephew; I practically raised him. He got m guitar for graduation when he mad 18. He wanted to do the grunge thing, but I wanted to do punk rock. I got him to do some songs with me, and that's it. REESES: I knew Rex. Buster, and the original drummer already. When he left, Buster ran into my wife, and she said I was looking for me band to play with. They got me

stantly around the house, in the show-

stantly-around the house, in the shower...It annoys everyone.

SKRATCH: How about you, Reeses?

REESES: My dad was a drummer. I begged for years for some drums. Finally, I saved and saved and got some. I took a couple of classes, but I wanted to be able to play song RIGHT NOW! So I just put on the headphones and began playing along to easy

satirical lyrics and Rex's on-stage antics. Together since 1997, the Rancho Cucamonga quartet has — new release, POLICEMAN'S BALL, its fourth full-length.

Rex and drummer Reeses met in Corona to talk. (The others in the band are Buster on guitar and Sancho on bass.)

tape, and then I practiced with them. I hadn't played the drums in three years and had sold my set, but they told me they had drums I could use, so I just joined in.

SKRATCH: Did you get your start playing music early in life-like, in the school band? Rex, did you start your singing

stuff, like AC/DC, then D.T., and, eventually, Slayer.

SKRATCH: Although your lyrics consistently make a political point, they are usually also very funny. Did you set out to be a band that we known for being funny? REESES: If I'm going to write a song.

SKRATCH: How fill you guys come to get into music-specifically, punk music? How did

SKRATCH: How you guys come to get into music-specifically, punk music? How did the band all get together?

REX: I was living in Northern California in the middle of the woods. I did a lot of skateboarding. A photographer from THRASH-ER used to hang out with us and bring records for to listen to, like Drunken

in the school choir?

REX: No, I can't sing! I was in special-ed classes in fourth grade through high school. In the eighth grade, we had a day for show and tell. We got 15 minutes for sharing something we brought from home. I brought my record player and a Black Sabbath record. I put on "War Pig" and sang along. When I if finished, the

that's the only thing I can write. I can't just be pissed off: I have to be funny and pissed off. Most of my songs are stupid! REX: Don't call your songs stupid!

SKRATCH: Are there specific themes you find yourselves writing about? If so, what is the ____ album about? REX: Our albums have themes.

Engines and the Dogtown album. That's how I got introduced to punk rock. Me and my friends Brendan and Brian had a band called Scrude in '83. We wrote a couple of songs that we still do today: 'Rutebaga Woman" and 'Sex on the Beach.' Buster is

teacher's mouth was just hanging open. She knew I was different, but So I had to teacher's mouth was just hanging open. She knew I was different, but...So I had to explain the song, what Ozzy was saying in it. Then the next guy got up and shared his turtle. And I've been screwing up people's eardrums ever since. I sing con-

REESES: Especially since the pirate album [i.e., ANARCHY ISLAND].
REX: Yeah. With the new record, I'm real-

ly getting into the stage show itself; I want it to be theatrical. This whole album is about screwing with the cops.

SKRATCH: Did you set out to write m theme album, or did it just evolve that way?

REESES: It just happens. It's weird. Rex wrote the song "Anarchy Island". Then I saw a show about Blackbeard's head, and I wrote a song about it. The same with this album

Of course, there are two songs from the first record on there.

SKRATCH: Why?

REX: Well, we did things backwards. We called our first album GREATEST HITS, so now we have to put a couple of songs from it on each of the new

about cops: it just happened.

I == nervous when I booked
the recording date, because
we'd written the songs = yearand-a-half ago but never
played or sang them. We had
all the songs written but one.
We wrote the music for that
one on the spot. We all work

records. "Family Outing" and "The Chick Is Mad/She's Leaving" are the two on this one.

SKRATCH: Tell me about your musical influences.

REESES: The Dead Kennedys, D.I., Slayer (when Dave

together really well. We all know what each other is think-

REX: Yeah, we're much closer than the Chili Peppers. This albums was supposed to come out year-and-a-half ago, but the combination of my divorce and two of the band Lombardo was drumming), early Black Flag. REX: Black Flag's THE FIRST

POUR YEARS, Agent Orange, D.I., The Adolescents, S.O.D. [Storm Troopers of Death]. A lot of songs I write sound like metal/punk.
REESES: The first Suicidal

members being more into their side project got in the way.

SKRATCH: I remember, Rex, when I saw you at all min you quys played with The Skulls. You said that the last show you'd played was so bad that you didn't ever want to play

Tendencies album. I learned it on bass. REX: We can't leave out Circle Jerks and Adicts.

SKRATCH: Have you always been interested in politics (particularly from the anti-authoritarian point of view

again.

REX: It terrible. Butch was drunk and broke a guitar string. Usually I joke and talk with the crowd, but [at that show] I didn't even care enough to try.

REESES: A lot of bands go through that. You need some that I hear in your music)?
REX: I've always been into
politics, even when I was made it the kid, when Reagam was
governor. And I was raised by
crazy, right-wing/Nazi guy.
My dad belonged to the KKK
when he grew up in Ohio. My
anti-authoritarian attitude

breathing time

REX: It was very easy to write this album because it makes me sick the number of people we have in our prison system for victimless crimes. And part of the reason that they're there is because we live in a capitalist country. The prisdeveloped mostly against cops and rich people, because were really poor growing up. Now I consider myself survivalist rather than a capitalist. I have to explain that, because I own two businesses. However, the way I run them is to just make enough

ons are run like m big company—and they need immates to keep it going. You've got the company who provides the linens, the company that provides the food—all of these guys are making money off the existence of the prison.

money to live on. I could hire more people and get more business, but I don't want to.

SKRATCH: I'm glad you explained that, because when I hear "survivalist," I picture people who have hidden bunkers in Idaho filled with

SKRATCH: and did you up with the artwork (a guy with a mohawk fucking policeman)?

REESES: Rex drew the original picture.

REX: Then I had my tattoo guy re-draw it. We needed to do a

dried food and guns.

REX: No, I lean more to socialized views, like I'm for socialized healthcare. I can't get any health insurance, and that's wrong. I don't believe in anarchy, though; I believe in democra-

cy. What I think we need is

regulated capitalism. We have the technology to create things that last, but instead

we prefer to create unneces-

T-shirt for the band, so we did them in Reeses's drive-way. We sold them at shows, but unfortunately they faded after one wash, so we redid them right.

SKRATCH: Are you happy with the same record?

sary gluttony to drive our economy.

SKRATCH: Anything else you'd

REESES: All of the songs are really well-written. It's shorter than the other albums; there are 12 songs instead of 18 or 20. But I have fun playing all of them.

REX: Atomic Bombs has hired a lawyer in anticipation of being signed by a major label.







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AWKWARD THOUGHT RUIN A GOOD TIME



THE SILENCE Interview by Marcia Taylor

The Silence was born when South Bay band Fall Out split up and its vocalist and bass player decided to continue playing. The group had friends in other bands who joined the team, so the transition was minimal, according to rhythm guitarist Ryan Silence. The band recorded a four-song EP and proceeded to give away 26,000 copies, creating a solid fan base.

The Silence is Steve Silence on vocals, The Ricker on bass, Stephen Silence on guitar, and Adrian Silence on drums.

SKRATCH: How long has the current line-up of The Silence been playing together? RYAN: Just under a year.

SKRATCH: You guys are from Long Beach? RYAN: I live in Huntington Beach, one of the guys lives in Anaheim, another lives in Wilmington—so it's just easiest to say we're from Long Beach.

SKRATCH: What kind of influences do the individual members bring to the band's music?

RYAN: We all pretty much come from different backgrounds. For myself, it's early punk, bands like Pennywise and Guttermouth. Before I listened to

early punk, I was into ska; and before that,

classic rock.

SKRATCH: What do you listen to these days?

RYAN: I listen to anything that's REAL, not fabricated for radio.

SKRATCH: What's the latest development with The Silence?

RYAN: We just finished ■ 12song full-length called AUDIO ALCHEMY.

SKRATCH: How long did that take? RYAN: It was a three-month process. We had the ideas already, then went into the studio and banged it into shape.

SKRATCH: Is the band happy with it? RYAN: It's awesome!

SKRATCH: Do you have any songs on the disc you'd like to talk about?

RYAN: We've been getting a really good response to the new material. We've had 10,000 hits on the songs at MP3.com; in fact, we've moved up to the top of the charts in our genre. I don't have a favorite song on the disc. I'm so proud of everything we've done!

SKRATCH: Do you have any favorite bands to play with when you do shows?

RYÁN: Our producer's band, No Limit, is one. That's another hard-working band that is making its move to the top. We just got off tour with Goldfinger. They have to be the four nicest guys I've ever met. Story of the Year is another band. Also, New Empire from the St. Louis area. We love playing with any band that's as passionate as we are. We also like playing with bands who are a positive part of the scene [...].

SKRATCH: Any crazy stories from the recent tour with Goldfinger?

RYAN: Nothing that sticks out. We met so many cool people. I felt really at home on the road. A couple of the guys nearly lost consciousness at the wheel when they were

driving.

SKRATCH: Where did you guys play with Goldfinger?

RYAN: We started in Long Beach. We played at the House of Blues in Chicago; then in Columbus, Ohio; then in Minneapolis. We were invited to play the Canadian part of the tour by Goldfinger, but we couldn't because we have a date to play in San Pedro at the club that's kind of like our home base.

SKRATCH: When does the disc come out? RYAN: Our CD-release party will be at the House of Blues in Anaheim on June 15 with Pennywise and Guttermouth. We're real excited about it.

SKRATCH: I've heard that the House of Blues is wonderful place for bands to play—and not just the headline acts.

RYAN: They treat the bands great!

SKRATCH: So the record will be in the stores after that date?

RYAN: Yes, but we'll be giving out the first copies at the show, probably a couple hundred

SKRATCH: Remind me: are you on a label? RYAN: No, we're releasing the record independently.

SKRATCH: How has that worked out for you? RYAN: It's worked out great for us! We self-distributed 35,000 copies of our first EP. We have the luxury of burning our own [discs] because we bought the equipment to do that. In our last three-day tour, we sold over 2,000. And we give out lots and lots of free CDs.

SKRATCH: Anything you'd like to add before we finish up?

RYAN: We want people to visit our Website. It's the same address, but we've updated it and given it a facelift. We're real excited and proud of the new full-length. We expect good things for 2003...but I don't want to talk about that now, because nothing is definite.

To learn more about the band, visit its Website, www.theSilenceMusic.com

O DARKEST HOUR

Interview by Mike SOS Photo by Swiener

Maryland-based metal mongers Darkest Hour have a new album out called HIDDEN HANDS OF A SADIST NATION, and we spoke to guitarist Mike Schleibaum via e-mail regarding the new release, his views on the state of heavy music, and what it was like to record in Sweden, the birth-place of the style of music that personifies the Darkest Hour sound. We also found out about Mike's affinity for a certain female rock outfit, as you'll see in mid-interview.

SKRATCH: How did you come up with the name of the band?
MIKE: Well, we were all like 15, and we had a list, and "Darkest Hour" was the least of all of the evils. I wish it was a better story, but we really didn't think about it that much.

SKRATCH: Describe the recording process this time around.

MIKE: It was a lot easier to concentrate on the record
i n g

being so far from home. Plus, it was amazing to do it in Sweden! We can't wait to go back there. We are really happy with the recording.

SKRATCH: What was the weirdest thing about recording in Sweden? MIKE: I guess it was sitting the studio one night going, "Fuck, this is where like every record we love from the past was recorded." It just has a lot of history. Also, the new Swedish fashions are really weird. But hey, that is what they like to wear.

SKRATCH: Who would you have liked to guest on the album that didn't?

MIKE: Actually, I can't think of another person who would ever guest on a DH record. There is no one more fitting.

SKRATCH: Compare American crowds to European crowds.
MIKE: Euro kids watch and cheer, U.S. kids mosh.

SKRATCH: What has been you best show to date, and why? MIKE: I really had fun at our last DC show. It was really great, but there have been a ton of awesome shows over the years. [...]

SKRATCH: What was the main difference between HIDDEN HANDS and SO SEDATED?

MIKE: Well, the songs [on the new album] are faster, more guitar-intensive; the vocals are more political; and this time we really worked on the bass lines as separate entities [...].

SKRATCH: When you look back at the last eight years, would you change anything?

MIKE: Maybe I would have taken more time to write SO SEDATED. Also, there are few tours I wouldn't necessarily have done. But really there is nothing big I would change. Everything happens for a reason, so who knows?

SKRATCH: Who would you like to tour with?

MIKE:

"TOUR, TOUR, TOUR, TOUR!"

Definitely

The Donnas.

When The Donnas tour, they tour naked, right?

SKRATCH: How do you feel about the general state of heavy music these days?

MIKE: Well, there are some awesome real metal bands, but they are few and far between. And there is nothing really to say about the nu-metal thing that is happening. Actually, II is good to see that the nu-metal thing is dying.

SKRATCH: "When I'm not

playing I n Darkest H o u r ,

I'm..."?

MIKE: Partying with the dudes!

SKRATCH: Any aspirations to do any musical projects on the side?

MIKE: Actually, I am going to do a hardcore project with ex-Battery singer Brain Mcternan, old Frodus drummer Jason Hamacher, and bassist of Majority Rule Kevin Lamiel.

SKRATCH: What are you currently listening to?

MIKE: I really like the new Entombed,

MORNING STAR. is just

n
amazing metal record!

SKRATCH: Where do you see DH in five years?

MIKE: Who the hell knows? We can't get a month in advance planed!

SKRATCH: What can we expect from DH in 2003?

MIKE: Tour, tour, tour, tour!

SKRATCH: Any final words for the p e o p l e ? MIKE: Thanks for doing the interview-we really appreciate it! Party

on, and we ya in the pit!







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PHIL: Who field you that? They're

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DANIEL Benihana's That's my favorite | IIII III eat ever!

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Adios Interview by Carlos Cuesta

After several e-mails back and forth and weeks apart, I finally got my interview with Adios via e-mail. The little band that could from Akron, OH, is forging ahead on the first part of their summer tour, and all seems to be going extremely well. The band has a tour schedule that would make even the most experienced band wince, and they've just released a full-length album on Iribunal Records. Just to make things more interesting, every member of the band is at the ripe age of 18.

SKRATCH: Could you give an extremely quick recap of Adios' origins?

MATT: The four of us got together to play covers in a basement when we were freshman in high school. After a few years we realized we actually had something here. MIKE: Sounds good to me.

SKRATCH: Can you tell us **a** little something about each member of Adios?

MATT: Andrew is the chef/sports buff. Mike is the organized one. AJ is the valedictorian. I am, I guess, what you would call the music

MIKE: Yeah, I pretty much agree. I am a neat freak. I already went through and corrected all the spelling mistakes [in this interview].

SKRATCH: According to your press bio, everyone in the band is only 18 years old. Do people ever treat you different because of that (for better or for worse)?

worse)?
MAIT: There are positive and negative aspects to it. A negative one is that people have a predetermined opinion before they hear us that "Ha, they are kids still, they can't be anything special." But it's also neat in that people can see how serious we are [even though] we are only 18, [that] we have a good start on everything.
MIKE: In most cases we get a lot of

MIKE: In most cases we get a lot of compliments because people are surprised about our age, but there are a handful of people who I am sure don't even give us a chance.

SKRATCH: What are the pros and cons of everyone in the band being so

young?
MAIT: The pros are that we are doing what we've dreamed of so [early]. The cons are that we still have to juggle school, music, and work—[never mind] our personal lives.

mind] our personal lives.

MIKE: The only thing I can think of off the top of my head that is a con would be our parents still worrying about us. I like being young and having more of a future in front of me; I like the head start.

SKRATCH: Could you describe your hometown of Akron and how it has influenced your music (if at all)?

MATT: Akron, Ohio—what can I say? Rubber...Lebron.... Akron has not influenced our music, really. The only way it's influenced us is the fact that we would play music to escape the fact

that our city is so boring. The scene in Akron is slowly coming back, so that is a plus. The Black Keys are really getting a lot of recognition, and it's starting to help out local clubs and whatnot.

MIKE: I don't really think that our

MIKE: I don't really think that our city has influenced us too much. It is nice, though, that our city isn't so small that bands skip it on tour.

SKRATCH: What bands will be on tour with you this summer?

MATT: Our first tour is going to be all on our own, so we are going to be playing with different bands in every city. This is pretty cool, because we get to see so many different bands and meet so many different people. We get to play with our labelmates Brand New Disaster and Everafter, and we even get to play with a really cool band called Armor for Sleep in NC. Our second tour will be a little different: we get to tour a good amount with our friends from Columbus, The Pits. We also will be on some legs with Farewell to Fashion, Asking Autumn, Spiraling, and a lot more.

SKRATCH: Are there any bands you're looking forward to seeing on tour this summer?

MATT: I'm really looking forward to the Armor for Sleep show. I have been hearing a lot of good things about them. I also look forward to seeing our labelmates Brand New Disaster and Everafter.

MIKE: I think it will be nice to see our labelmates, as well as Farewell to

"the pros are that
we are doing what we've dreamed of
so early, the cons are that
we still have to juggle
school, music, work, and our personal lives"

Fashion and The Pits. With every show it will be different because of all the bands we are playing with, so it'll be a good time.

SKRATCH: What has been your favorite

place to play so far?
MAIT: We got to go down to West Virginia last year and play with my personal favorite band. Mock Orange. We played in a YWCA. The kids there were awesome, and we had a blast playing the show

playing the show.

MIKE: I really like the Grog Shop in Cleveland Heights. It's a tiny place, but it has amazing sound. That YWCA show was a ton of fun, though.

SKRATCH: Have you toured out of the country yet? If not, do you plan to in the near future?

MATT: We have not toured out of the country yet. I would love to tour overseas. I really want to play in Japan. Their appreciation for music boggles my mind. Hopefully sometime in the near future we will get to do that.

mer future we will get to do that.

MIKE: If we ever do get a chance to tour out of the county, I think playing anywhere in Europe would be real nice. People seem real open to new music over there.

SKRATCH: Right now, where would you say your strongest fan base is located?

MATT: That's really hard to say. I'd have to say Akron, just 'cause of all of our friends and stuff. But the record has been selling nicely in different places, so who knows? I guess we will find out when we are on the road.

MIKE: I'd have to agree and say Akron for right now. It could change within the next year, though.

SKRATCH: You describe your record as being "roomy," which "allows the listener to become one with the band." Could you elaborate on that and describe how the listener actually becomes engaged in that way?

MATT: We actually didn't write that, but I will do my best to explain it. When we recorded the record, we went for a more open sound. We made sure that the drums and guitar didn't sound overly-produced. If you listen carefully, you can hear the room and almost feel the size of the room. It almost feels

as if you are right there in the studio with us when we were making the record.

SKRATCH: What's one thing you could say to someone just before they listen to the record?

MATT: Um..."Enjoy!"

MIKE: "We hope you like it."

SKRATCH: How did Adios get together with Tribunal to release your first fulllength record?

length record?
MAIT: I got their Website off some random site. I like hardcore or metal-core, and they had a ton of

great bands. I also noticed that a few stuck out as not being hard-core. I read about the label and I saw how much Matt (the head of Tribunal) really cared 100% about the music. I liked their work ethic, so we sent a demo for the hell of it. Lo and behold, Matt loved the record, and we decided that it was right. Tribunal is amazing. They are completely for the music and nothing else.

SKRATCH: Any last words?

MATT: Thanks so much; it's been our pleasure. We have a site if you want to check us out:... MIKE: Thanks for taking the time to do this interview—and to anyone reading this.



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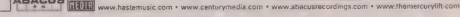










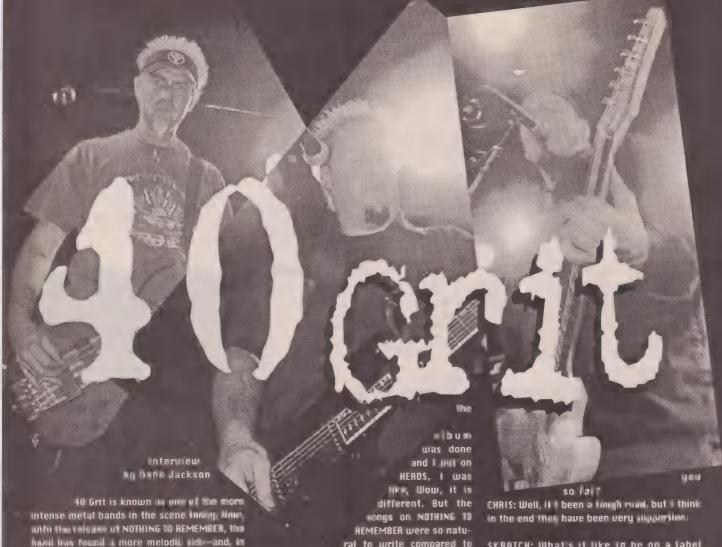




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Below is my intercount with Chris Anderson.

stille. Catch the band on tour all summer.

turn, is creating millio with more depile and

SKRATCH: the record has been out for almost a month now. How has it been PREPIUMS SO PAPE

CHRIS: I'm been received very well so far! have heard from a lot of all open that they are really happy with the new page 0, so that

SKRATCH: NETTLING IL REMI IBER seems like a numerines of surts far the band and its music. How did this shange come

CHRIS. Dell, it really didn't seem like use had anged all the enuck of first. But then after just wanted to irij new things. SKRATCH: Are you afraid at but to he

ral to write compared to

[the ones on] HEADS. We also

from this fants FIRST UP, no, I must use still sound like 10 I. II. Most of the people tell me that they like

the new album better than HEADS, so in allies pengir in an it the usay we ill I and think if a sing up from the debut.

SKARTCH: Do you think it's heal he for a n and to experiment and the new things? CHRIS: TOTALLY! I hate it when a band doesn't try new things. Sometimes it Idoorn't board. but I would rather have them II new Inline then to be stale forever.

SKRATCH: How has Mital Blade II --- 110

SKRATCH: What's it like in be on a label rough in the initial enough in sign hours CHRIS: I think it's great, I think that's world cool about Metal Blade: that they do it in bands that no one else manife touch!

SKRATCH: With the above in mind, do you think metal flude is the kind of tabel that would arrept you no matter what with you wanted to go down for your ner i album Y

CHRIS: Ves. Then once said to mil. "We aren't the kinda label that will ever tell you what to write"; but then, said that then will let us know if they like it or not. So II - the way a label should be: very supportive.

SKRATCH: What are in touring marks Harnes American i, and East on April 17 in

Seattle. That tour is about six in the ten we are interest, to a few bands to go out with after that—but nothing a minute in through Superment so it should be apply they

KRATTH: Anyone good want

CHAIS: Bands I would want to lour with? Let a new oil, it is not in the state of th

truntin; tinate more insurfant, pleasing got asset or aleasing your fans?

CHRIS: Well, I'm going to have to be antition and say I would have to please in its interest to the what I would have love what I would have do it for many long. I think that if we are happy, then our fact will be happy.

SKRATCH: How's your sobri-

CHRIS: Home My sobriety is doing fine. It is a very miller of the law that the mose, but I am it y love where I'm at in my life: I think it shows live, how

SETTION: 19 dispermitter cool with ITY

INIT. Well, in a because I don't drink pure in mean that the other guys don't put a few down. I don't hate drink are in a just live pure in the interpretation of the property of the interpretation o

SKRATCH: What other many do you see in ming mil of the ling Area scene these can Y CHRIS: Well, Luxt is on this tour, and inou are from Sacramento [which in] only like 30 minutes from here. But a lot of the bands that I was in to broke up or are see in a new minute. I....]

Primuli and Iris are some good bands

SKRATCH: It doesn't look to you'me ever visign in random in that irous

CHRIS: wow, never been there! hope it's a good show so [that] we will a wow, [want to come

SKRATCH: Are jou seared of Detroit work Tily?

CHRIS: Ummm, no, is ay that is multing me paranoid. Should it is in the van with my your

SKRATCH: How do Furnium Inc. differ from American

CHRIS: The main big difference for me is that are in a more done big tours over here the way we have over there. But the fans are dichards over there. In the we are an American band who they don't get to see that much. But I'm including forward to this I'll in the local time. We are you not o hit a lot of many we have never been.

SKRATCH: Why should someone who normally listen to punct farms with music that we will be seen to the music that we will be seen to the se

CHRIS: Well, I think that we have more than pull a metal side of the life in the punk, upbeat feel-like in "lies, up of the and side." I have been like in the life in the lif

SKRATCH: Do you have any

Cilll. You vire pick up the new album, NOTHING TO REMEMand rive us out live. Also pleast visit car Website of new My User. Thanks for the interview!

You heard the man: go check out the Website.

selfish and myself first



SHOPPY Interview by Marcia Taylor

I have to admit that I picked Shoppy from a list of bands to interview because I was intrigued by the name. The Riverside trio-whose music combines rock, funk, and pop with clever lyrics—was happy to explain it...but you'll have to keep reading to find the answer. three-year-old group just self-released its first full-length, WELCOME TO just length, WE ANTARCTICA.

Shoppy is Chad on vocals and drums, Gabriel on saxophone and keyboards, and Matt on bass and backing vocals.

SKRATCH: "Shoppy" is an odd name for a band. What does it mean?

CHAD: He's an idea: midget from outer space. His last name is Farcilow. MATT: He tells us what

music to play. GABRIEL: While we're here, he's fighting crime in parallel universe.

MATT: His planet has ■ very funky music environment. GABRIEL: He proves—like us-that size doesn't mat-

SKRATCH: How did you guys get together to form the

MATT: Chad and I were in a band together for awhile. It fell apart, so we put together a studio album where we play all the instruments. Then Gabriel heard it.

GABRIEL: I heard the record and told them to drop everything and I'd join.

SKRATCH: Did this band sound anything like Shoppy?

MATT: It was even more eclectic than Shoppy.

SKRATCH: Shoppy's music really sounds to me like it mixes a lot of influences. Can you tell me about some of them? GABRIEL: Primus.

MATT: The Charlie Hunter Group. He's an eight-string guitar player, which combines both the bass and the guitar, so he plays both at the same time.

CHAD: Frank Zappa and Steely Dan. Modjeski, Martin & Wood.

SKRATCH: From the complexity of your music, I feel like you guys might have played music since you were kids. Is that true?

GABRIEL: My main instru-ment in school was the saxophone. I learned piano later on. I play whatever I can get my hands on.

MATT: I played the clarinet until 7th grade. When I was 15, I started playing guitar and bass.

CHAD: I was in the band from 6th grade through college. I started with the drums. Matt and I played in the jazz band together at

MATT: That's how Chad and 1 met.

SKRATCH: You released your new record by yourselves. Do you have any desire to be signed by a label?
GABRIEL: We're shopping around for a label to distribute it or re-record it. CHAD: I feel like we're still trying to see what we're about.

MATT: It was a really good learning experience for us to record it ourselves.

SKRATCH: Do you find that

you have any particular themes that run through Shoppy's songs?

■gg cartons. CHAD: Or ■ spaghetti-

making cartoon woman GABRIEL: A lot of our songs are story-based and linked to the Shoppy story.

SKRATCH: Does Shoppy have any favorite places to play? MATT: The Temple Beth Preschool. We played there today.

The Fender Museum. Bob Moon is the sound guy there. Anyone who wants to sound good should play there. MATT: Riverside Brewing

SKRATCH: You won a radio contest twice and beat 300 other bands to play at Riverside's Orange Blossom Festival. How did that come about? MATT: A DJ, John de Santis, played our music

Company.

on a local-music spotlight and entered us in the contest.

GABRIEL: He also warned us, "You're pretalso ty wild, you probably won't win." CHAD: It was very close between us and one other band.

You're SKRATCH: music is really very different from what hear on the local scene. Do you think that's good or bad thing? GABRIEL: My belief is that if you spend time thinking a lot about what kind of will sell. music

boat, anyway. miss

the

CHAD: We never intended to

play live. MATT: It was just an experi-

MATT: We're kind of quirkier than most bands; we're not serious or brooding. We've written songs about m giant, Godzilla-like spatula and

there's a place for us. GABRIEL: We took a dead area and really boosted it If we can wake up We've had Riverside....

hard time finding our niche [because] of a lack of ■ way to describe our music in words. You say "jazz, funk, or rock," and you won't

know what we sound like. We just like to entertain people who like music. We're not going to end up with fans who are constantly looking for the next new thing in music; we'll have fans who hold on, like [for] bands like The Pixies or Primus.

SKRATCH: Gabriel, isn't it really hard to play both the sax and keyboards at the same time?

GABRIEL: I've had people tell me that they often wait to see if I'll make it to the horn. I'm constantly rearranging my set-up. I play the flute, too [...].

SKRATCH: Tell me about one of the songs on the new record, "Fear and Loathing in Honchyville". GABRIEL: It's about a town

that supposedly exists in

tionary tale anything else.

SKRATCH: Is it weird not having a guitar in the MATT: People say they

don't miss it.
GABRIEL: When our guitar player left, we realized how much we didn't miss having

one. We wrote some things to prove to ourselves that we could play rock 'n' roll

without a guitar.

MATT: We've gotten much better since we learned how to compensate for not hav-

ing one.
SKRATCH: Any crazy stories from your past?
CHAD: When were just starting out, we had a mosh pit at a show at ■ small bar. This guys crashed into my drum set head-first during the very last note of the last very

"We're kind of quirkier than most hands: we're not serious for takor brooding. We've writing the alk, and good ten songs about a time to talk, and giant, Godzilla-like luck with the new spatula and ninja disc. egg cartons."

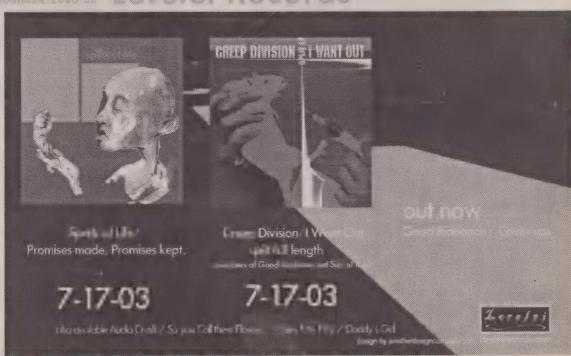
To learn more about Shoppy, visit the Website at or call the Shoppy hotline (909) 276-3342. To purchase the record, cdbaby.com\shoppy or call

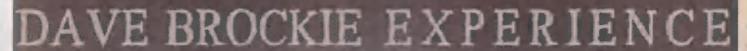
Wisconsin—a midget town. CHAD: It's about doing too many drugs in a midget MATT: It's much a cau-

song and knocked the whole thing over.

SKRATCH: Well, that's a dramatic way to end a set! BUYMYCD

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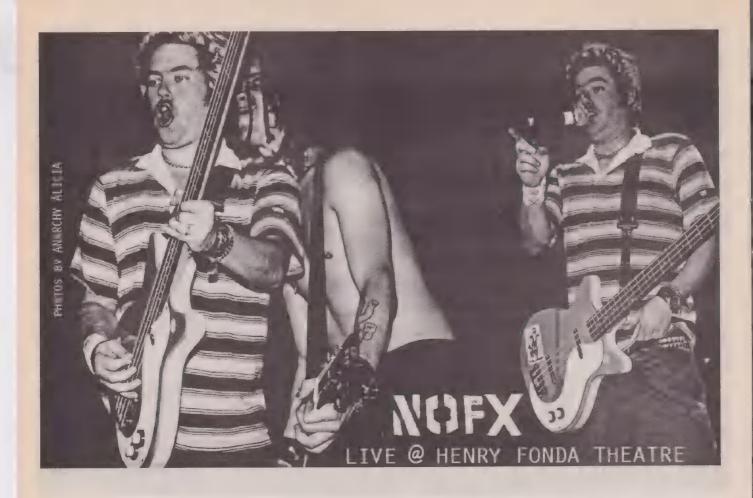




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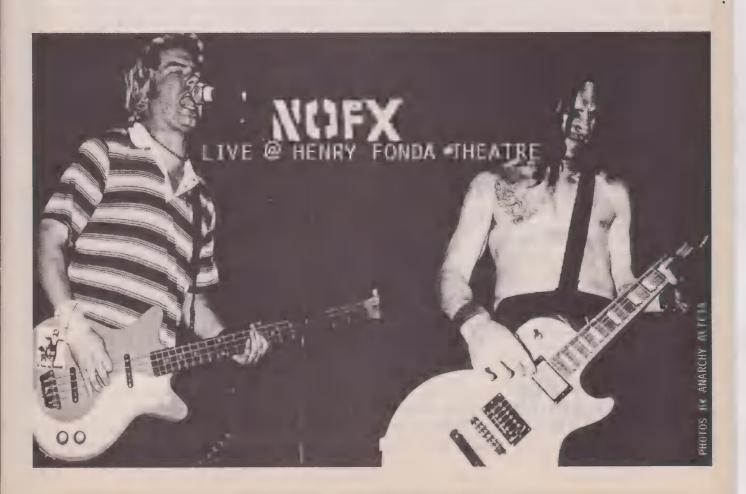
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CRASH RADIO THE WAKING HOURS SLOWREADER SMILE

May 16, 2003 @ Chain Reaction (Anaheim, CA)
By Kathleen Rivas

Friday nights at Chain Reaction are always interesting. Tonight's line-up fit well together, with the exception of Crash Radio. Crash Radio, whom I came to love so dearly for their on-stage antics, lacked impressive songs and a memorable rhythm. Unsteadily fast and intensive, their style is best for a crowd that will be at Home Grown's upcoming tour, on which Crash Radio is an opening band.

Up next were The Waking Hours. I respect this band because they've been together for a while and have managed to maintain ■ fresh sound throughout (including on their newest release, THE GOOD WAY). The Waking Hours have had their share of temporary drummers, but they've finally settled in with Phil. He delivered a solid performance—especially considering he's been in the band for about a week. Lead singer Tom Richards and rhythm guitarist Ricky Tubb never fail to project good vocals throughout each show, most clearly showcased during "Hearts". Bassist Lisa Mychols kept skipping from one side of the stage to the other. During the song "Sunshine", she had to run back to the mic, missing her vocal cue. The Waking Hours are non-stop entertainment.

Stowreader (featuring Gabe and Rory from The Impossibles) took the stage to perform their smooth, mellow songs mixed with a couple of impassioned guitar riffs. This was my first time seeing them live, but I soon became aware of Slowreader's keen ability to develop tasteful and melodic music. A crowd favorite that stood out was "Politics, Music, & Drugs", which had everyone singing along. With I good-sized fan base, Slowreader have been gaining momentum in their musical career, recently opening at Ozma's CD-release show.

Influential quartet Smile came up next to deliver their last all-ages show. As usual, Smile performed with the passion and intensity that their dedicated fans have all come to love. Lead singer Micheal Rosas, bassist Bob Thomason, drummer James Fletcher, and synthesizer magician Matthew Fletcher gave it their all. Songs such as "She Took Everything" and "Instant Brain Damage" had everyone dancing. No one left the show without having at least one drip of sweat running down their forehead.

Jet City Fix Camarosmith Hagfish Zeke

May 29th, 2003 @ the Casbah (San Diego, CA) By Angela Brandt The bottom line on this show is that it was a bizarre mix, but it worked. The main things these bands had in common were booze and rock-star poses.

The show started with Jet City Fix. This Seattle band played loud and energetic rock 'n' roll. The lead singer shook pelvis (clad in tight jeans) while the guitarists did synchronized lifts and poses. More frail-looking and stylish than a lot of the crowd, JCF still rocked with their shaq haircuts in a heartfelt and real way. They were flashy, but it was not overdone. They did have some competition for attention when a woman was worked into a frenzy by the band's grooves and started gyrating to the music, then upped it a notch by violently spinning around in circles and flailing her arms. This inspired the lighting guy to turn on the strobe light as she ended her dance by writhing around on the dance floor in front of the stage. The rest of the crowd lined the walls and stood with their arms crossed and giggled at the woman's somewhat impressive moves. The band snickered a few times at the display, not upset with her stealing some of their thunder with her stripper-like contortions. The only part that wasn't rock 'n' roll was the fact that the singer was sipping hot tea as they played. Other than that, they had all of the bases covered: talented musicians who looked like they were enjoying themselves, good stage presence, and a cheetah-print

Next came Camarosmith, who were ■ different type of rock, especially with the over-the-top sexuality of lead singer/harmonica player Ben "Devil" Rew. Ben was dressed in skin-tight bellbottoms, a "kiss my ass" belt buckle, and had a coif of long, dirty-blond hair, complete with mutton-chops that would rival those of fat Elvis. "I'm dirty and on my way to being drunk," announced Ben as he chugged from a bottle of Stoly vodka. After proclaiming his horniness, he warned everybody heading back toward the bathroom to watch out because "a hole's a hole." They also encouraged the crowd to respond to every song by flipping them off. Along with middle fingers in the air, there were an almost equal amount of devil signs. There were also phallic rock-star poses with quitars, mic stands-whatever they could rub their crotches on and draw attention to their genitals. The music and stage show were testosterone-filled and cocky, but so exaggerated and almost cartoonish that it made them almost lovable in that scraggly, homeless puppy dog humping your leg sort of way. They're so lewd and vile that you can't help but be charmed. The band has two members from the headliners (namely, the drummer and bass player) and is the mellower, '70s-inspired stonerrock side of the speed and aggression of Zeke. They are much better live than their self-titled debut (which is reminiscent of early Soundgarden), which does not capture their energy and passion. The singer's antics were worthy of their own show, so when you add the head-banginginducing tunes, you got yourself a rock 'n' roll show. "It's 2003—you can headbang," the singer ensured the crowd.

"Who are these fags in suits playing poppy stuff?" the gui-

tarist of Hagfish asked as they took the stage. Hagfish had broken up for a few years and just got back together. They were an odd addition to this bill, playing the show on a night off from touring with Pulley. The members were all wearing matching suits and the guitarists and bass player even had matching bald heads. The whole style of music and visuals were in complete contrast to Camarosmith and Zeke. The guitarist had a silver glitter guitar, complete with a "bad motherfucker" strap. Their drummer was quite a spectacle, as he did drumstick twirls and tosses high into the air. Their songs were catchy, with many sing-along choruses(in one leading the crowd in singing "motherfucker" over and over again). Most of the Zeke crowd was out in the patio during Hagfish-and the guitarist encouraged them to remain out there and "talk about cars or something." Those fans who obviously came to see Hagfish were singing along to every older song and dancing to their new ones. The guitarist said that all of their songs were about fucking. The singer responded, "It's been a while." This was not very rock star-unless he was pulling for sympathy and a pity fuck.

Zeke came out looking like they had just finished working on their cars with dirty, worn jeans (and not in that purposely-abused Urban Outfitters way), black T-shirts, Zeke tattoos, and motorcycle boots. The crowd went nuts as the band went from one short, hard-rockin' song to the next. The Seattle band didn't have much stage banter-aside from bickering over the set list. But there was no brawling-which caused the band to break up in early 2002. Don E. Paycheck (drums), Jeff Matz (bass), and Marky Felchtone (vocals and guitar) played tunes that are featured on their latest release. LIVE AND UNCENSORED, a retrospective out on Dead Teenager Records, They rocked such favorites as "Wanna Fuck" and "West Seattle Acid Party". The fans could not get enough of the band and kept yelling for more songs after Zeke left the stage, so Marky came out and did an ad-libbed slow song about Camarosmith and a few other things. The crowd reacted in a variety of ways: some made their way to the door, others cheered, some booed. After a few minutes Marky gave up and left the stage, although the die-hard fans continued to cheer for more.

THE FLESHIES SEXY TOMMY LASORDA DONNY VOMIT E.S.O.

June 5, 2003 @ the American Legion Hall (Norman, OK) By H. Barry Zimmerman

I sat on my front porch waiting for my man Mike to come and pick me up. The TV weather studs were talking up the possibility of tornadoes north of here. Lightening flashed in the distance, and there was that gyrating energy associated with high-octane storm systems swirling all around me. Storms were the first rock shows—free admission. I imagine the aborigines moshing in the primordial pit, beating the ground with grunting lyric. Mike arrived, and

we cruised to the American Legion Hall, a brick building on Main Street, in the residential area of the east side of town. The floor is faded blonde wood. The walls are big brown stones in W.P.A. fashion with sections of wood paneling. On the paneling is hung hundreds of pictures of local war veterans. This room has ■ serious punk-rock history. Some of the many bands that have played here are Black Flag, Husker Du, D.R.I., Defenestration, Diet of Worms, and The Flaming Lips. The crowd is fairly small; the university is on summer break, and there wasn't a great deal of advertisement. I was excited to see The Fleshies. THE SICILIAN, their latest disc, is great.

Up first was Norman's own E.S.O. (known to followers of the local digs as The Electric Shit Orchestra). E.S.O. plays hard, straight-up garage rock, ripping the molecules raw. This group has been together for only seven months, but their sound is highly developed and powerful. I see a lot of bands out there, and some of them are jokes, some are posing...but some are doing it with sweat and nuts, blasting the other groups to smithereens. E.S.O. is one of those hands.

Next up was one of Norman's star weirdoes, Donny Vomit. I'm glad that we have a Donny Vomit in town. Donny is not a magician, Donny is a prop comic with a freakshow streak. Donny walked on broken glass, got his tongue stuck in a mousetrap, lay on a bed of nails, and got his hand caught in a raccoon trap. He ended his ride by swallowing a very long balloon and popping it while it was still inside. But what makes Donny Vomit so great are his skills as his own master of ceremonies. He is funny, and funny is harder to do than any sideshow bit known to man.

The next two bands were both duos—one member on drums, the other on guitar. The first group was called Sexy. Sexy was as drunk as the 2:20 a.m. crowd at Denny's. The twosome's performance was like some frantic testimony to waywardness. The second duo, Tommy Lasorda, was a bit more poppy and sported great whiteman fros. Both groups seemed talented and cool; however, the two-man shtick that these Bay Area bands were trying to pull off is a tough one. The two-member rock group idea goes way back to (as far as I know) Hot Tuna; and today's model is The White Stripes. Neither Sexy nor Tommy Lasorda were up to either standard; still, both groups were entertaining.

The final band of the evening was Alternative Tentacles' bad-ass, cool rockers The Fleshies. The Fleshies are another Bay Area band with loads of muscle. The band came out and exploded non-stop for ■ solid hour, being loud, obnoxious, and tight. This was BIG TIME rock on parade. Lead singer Johnny No Moniker was a bona fide insane maniac. He literally attacked the audience throughout the set, mounting unsuspecting members of the audience, taking them to the ground, and spanking them—singing all the while. The Fleshies tore it up. When they were done, the stage area looked as though there had been an enormous brawl. I was floored. For more information on The Fleshies, see www.alternatvetentacles.com (say hello to Jello). For more information about what is going in Oklahoma, check out www.oklahomapunkscene.com.

During the show the rain had punished the earth with thick, mile-long drops, but there were no tornadoes. When the show was over, the humidity was left behind—and very much in-charge. I lay down on the couch when I got home and drifted away to sleep. I dreamed of the touring punks on couches and floors across America, living the rock 'n' roll life/dream, living like Jack Kerouac with a guitar-shaped guide wind. I love that notion of the dreamers in their dream. Here's to those who keep the dream meaningful by living it. Cheers.

JOHNNY TALENT GOD AWFULS

June 6, 2003 @ the EI Rey Theatre (Los Angeles, CA)
By Marcus Solomon

"They played all the good stuff," said my buddy Mike as we exited the theatre happily drenched in sweat while still enjoying the after-gig buzz. I could feel the lumps on the back of my head, souvenirs of another epic show. To experience Buzzcocks live should be on your "to do" list, as this is one of the few remaining seminal punk bands that is as good today as it ever was. While driving home, Mike said, "Dude, I was so excited that I almost passed out before the show even started!" I noticed many people excitedly screaming and jumping about during the suspenseful moment before the headliner took the stage. When Pete Shelley and crew finally appeared, there was wave euphoria that continued to flow until the end of the evening.

First on the agenda was The God Awfuls. Excellent musicians with lots of energy and enthusiasm, but a bit too clean and generic for my personal taste. I was often reminded of Rancid and The Stitches, with ■ bit of NOFX in the mix. This band is generally more aggressive in delivery, but in a painful sort of way. Maybe it had something to do with the sound mixing, as I found the higher notes were physically painful. It may also be possible that I am feeling the effects of hearing damage due to over 20 years of attending loud concerts. Regardless, whenever a band displays choreographed moves, I recoil and think. "Eww! Don't do that!" Also, I don't think anyone is entitled to shout "Oi! Oi!" unless they are working-class Brits. (As working-class Americans, perhaps we should chant "Oil! Oil!") Many of the hooks and melodies were indeed catchy, and I also liked the truthful and thought-out lyrics. Example: "The American dream is the American lie / For a million wastes of space!" Another positive factor is the band's ability to skillfully work tempo changes. And the girlies love them because they are so cute. I guess KROQ is playing The God Awfuls now. Was The God Awfuls godawful? No, far from it. Did the crowd love them? Yes, that appeared to be the case. For mo' info, go to www.kungfurecords.com.

Michael J. Fox on crack-complete with Parkinson's disease-has a band called Billy Talent. Just kidding, Billy Talent is a great band from the Great White North (a.k.a. Canada) that is fortunate enough to be playing just before the almighty Buzzcocks. Vocalist Benjamin Kowalewicz has a very unique delivery, with such frightening intensity that I honestly thought he might have an aneurysm. I love the advance promo CD, so that confirms something was WRONG with the sound mix: the vocals were so shrill that I was driven outside reeling with cranial pain. Damn, the music was great, though! Talent delivers melodic aggressiveness without most of the trite and homogenized elements that infect "alternative" music today. Maybe the major labels are once again discovering the marketability of genuine creativity, as the band has recently signed to Atlantic Records. After the show, the band members told me the name "Billy Talent" is a reference to a character in a movie (I forgot what it was). Visit the Website at www.billytalent.com and hear everyone's favorite, "Try

"BUZZCOCKS! BUZZCOCKS! BUZZCOCKS!" The crowd chanted in unison. Many were jumping around and yelling wildly—even though the band had not yet appeared. Mike and I pressed our way through the tight pack of fans until we were only three persons away from the front; and by

the end of the show we were front and center. We did not have to wait long until the music started with "Boredom" which was a conscious nod to the early days, when this song was first released in 1977 on the self-produced SPI-RAL SCRATCH EP. (This was the first self-produced punk product EVER. Write that down!) Pete and the boys launched right into "Fast Cars", another golden oldie (first released in May '78). At this point, my memory becomes jumbled, as the frenzied heat and constant bashing created state of confused exhilaration. Each song was followed directly by the next, with virtually no banter between numbers. Occasionally quitarist Steve Diggle would exclaim something before a new song began, but he sounded like Brit version of the adults in Charlie Brown cartoons. We all shouted "YEAH!" anyway. I do remember singling along to the lyrics that many knew so well: "I got this crazy current / Gets into my underwear / And when it really connects / I come and go everywhere" (from "Love Battery). Sometimes a person would suddenly grab me and bellow the words right into my face. It seemed like we were regurgitating the sonic spirit into each other's mouths like demented, pogoing punk penguins-and NO, I was not high on drugs. However, I was very much high on the experience of communal musical euphoria. I wish I had been on drugs, because it would have made the idiot crowd-surfers tolerable. I don't mind stage-diving and crowd-surfing, but apparently this bunch had never attended Punk Rock Etiquette 101. Most who chose to do the crowd-surf thing were fat-ass dickheads who thought it necessary to deliberately and repeatedly kick people in the head. I took the opportunity to punch these obese morons in the balls every chance I got. I wish the crowdsurfing mullet-head Chola lesbian had balls so I could have punched those also (no offense to Chola lesbians intended, you hotas). The whole set lasted about an hourand-a-half, including one encore. Don't you wish you were there to hear "Mad Mad Judy", "Noise Annoys", Believe", and so many other Buzzcocks' creations? Mixed in with the old favorites were selections from the new (untitled) release, including "Jerk" and "Morning After" Judaing from these new tunes, the newest record is much better than the last, disappointing release, 1993's MOD-ERN. Feh! That one gets a C, while the newest gets a solid A. The main set ended in a rather creative way: while the audience sustained the chorus of "There is no love in this world anymogoore," Mr. Shelley quietly laid his guitar on the stand and walked away while the rest continued playing. A few moments later, Mr. Diggle did the same, soon followed by bassist Tony Barber, leaving only Phil Barker on drums and audience chanting. Slowly, Mr. Barker decreased the volume and tempo of his playing. Finally, all that remained was the fans still singing the chorus. It was a simple and effective exit. The encore consisted of "What Do I Get?", "Love You More", "Orgasm Addict" (a sure crowd-pleaser), and finally the archetypal "Ever Fallen in Love". Show's over! Now go home.

The Flaming Lips Liz Phair The Starlight Mints

June 9, 2003 @ the Oklahoma City Events Center (Oklahoma City, OK) By H. Barry Zimmerman

The Flaming Lips have spent the last 20 years making highly creative albums and working their way to earning the title of the greatest band on Earth. And while I love all of their periods of development, it is clear that The Flaming Lips have entered a period of enlightenment. The

last two discs, THE SOFT PARADE (1999) and YOSHIMI BATTLES THE PINK ROBOTS (2002) are pieces of absolute brilliance. And as the recordings have evolved, so have the live performances. In the early days The Flaming Lips shows were raw volume tests of rock 'n' roll promiscuity, full of feedback wailing and setting the drums on fire. Now the shows are Fellini carnivals sprinkled with magical moments from children's TV. It's bizarre family entertainment.

The Flaming Lips (Wayne Coyne, Steven Drozd, and Michael Ivins) have come home. Oklahoma City is where all of the madness began. There was ∎ real extreme energy in the air. There were several people awkwardly standing about with V.I.P. tags around their necks who looked like someone's aunt or grandmother. This is a rocking night in Okieville, America. Oh my GAWD! It's The Flaming Lips!

Me and my people caught the tail end of local breakout act The Starlight Mints. I was surprised at the degree to which the group was pulling off the new material from their highly-praised disc BUILT ON SQUARES. I have heard lots of moaning from the local rock scene about their shoddy, overpriced performances. Also, the album is very textured, with classic Beatlesque strings and cool sounds, by Chainsaw Kitens axe man Trent Bell. The Starlight Mints have obviously been working hard to get it together. It is also cool to see longtime scenester Alan Vest, (lead singer and guitarist; formerly of such classic Norman mid-'90s bands as Burnwagon and Shrinker) finally having his moment in the sun. The Starlight Mints sounded really good.

When The Starlight Mints were done, I had a chance to look around. On stage was a hella big screen framed by enormous, primary-colored balloons. There were about two dozen balloons bouncing from crowd to ceiling. The place was stuffed and stacked full. Lots of young fans. The word spreads. The old fans lurked about. We're all very grateful to The Flaming Lips. The Flaming Lips are single-handedly re-spinning the image of Okie from backwoods cowpokes (e.g., Garth and Reba) to abstract genius rock weirdoes. Oklahoma hasn't been this cool since Woody Guthrie turned on Bob Dylan with concepts and points of view—who, in turn, took those treasures and explained to John Lennon that he should say something more with his music than "I Wanna Hold Your Hand". OOOOk-lahoma!

Since the release of 1993's EXILE IN GUYVILLE, Liz Phair has been an indie-rock queen. She is still cool and still boy crazy, thank goodness. Suddenly the screen was full of Liz Phair's pretty face distorted with that psychedelic bubble effect (like you are seeing her through the world's largest peephole in the world's largest door). Her head was enormous. It was the attack of the 50-foot rock chick. She was joined on stage by an acoustic guitarist, while Ms. Phair played her Fender electric. As soon as they began playing it was obvious that this is the combination of instruments that makes up THE Liz Phair sound. She opened with a new song called "I'm Extraordinary" and worked her way through many favorites-including my personal #1 Liz Phair tune, "Supernova". She was a total pro. A lot of people could not have handled being so exposed on the big screen; she was very cool.

When The Flaming Lips frontman Wayne Coyne stepped out on stage smiling and pumping his fist in the air like a man who just hit the winning run, the crowd erupted with pride and anticipation. An introductory piece of driving music began as the big screen was filled with a topless woman dancing wildly and the words "Your Life / Will Change / Forever" in DANCE FEVER-style lettering. "It's / The Flaming Lips." At that point the balloon population in the Oklahoma City Events Center quadrupled. The energy

was intoxicating. It was such an effective beginning, real boiling-over moment. I got chills-and I'm sure I wasn't alone. Glitter fell from the sky, and the entire room erupted in a second of high-voltage theater. It was all that is good about drama, Ka-boom! Pow! Then The Flaming Lips broke into "Race for the Prize" from THE SOFT BUL-LETIN, and it was on. The Flaming Lips performed songs mainly from the last two discs, though they did reach back and do their MTV smash hit, "She Don't Use Jelly" (from 1993's TRANSMISSIONS FROM THE SATELLITE HEART). The Flaming Lips' stage team-in their now-classic animal costumes-were on either side of the stage waving long, thin balloons and shooting hand-held spotlights across the audience. The films continued throughout the show, working hand in hand with each song-so artistically cool. One of my favorite moments was a short public service announcement (without music) that went like this: A man goes into a bathroom stall, opens the top of his head (Note: this is a blatant tribute to the movies of Herschel Gordon Lewis), and removes a bit of brain. He puts the brain on the back of the toilet, chops it into lines with m credit card, and snorts it up. He then explodes. The message then reads "Don't Snort Your Own Brain / Relax / and Enjoy / The Flaming Lips." The big surprise of the evening was a killer version of Pink Floyd's classic "Breathe" from DARK SIDE OF THE MOON. Sweet! The Flaming Lips shows remain a spectacle. Wayne made a nun puppet sing. He organized a group rendition of the singing of "Happy Birthday" to five front-rowers. Wayne rehearsed the crowd for about five minutes so that we could get all of the names down. The crowd did pretty well: "Happy birthday, dear Becky, Elisa, Jenny, Mike, and Nathan...." Also, Wayne glowed happy. Every single time that I see him, be it on TV or in person, he is a poster boy for ■ positive outlook. He is a great rock star. He's not a bitcher or a pussy. He seems to radiate joy related to the fact that The Flaming Lips have arrived at the top of the mountain, where all is dreamy and rocking. Their massive creativity is obvious, as are their efforts to insure the absolute quality of each performance; and the hard work is paying off for everyone. You never feel cheated with The Flaming Lips. The group is spreading the message of John Lennon: love, peace, and personal evolution. What a show. What a night.

On the other hand (every yin has its yang), this was corporate rock: \$24 tickets...in the Oklahoma City Events Center, which is the worst-sounding room in Oklahoma. The building is an enormous concrete shoe box. The bass tones were squashed and choked, coming across as the ugly, gutless thud of a cheap car stereo overloaded with low-end rumblings. The entire aural experience pingponged around like the sound in a basketball gym. Lovely. Also, if you were not one of the deeply devoted, the inbetween-every-song ramblings of Mr. Covne would have gotten old. Most every Wayne-to-crowd chat lasted at least one to two minutes. He comes across like he thinks that he's on your couch explaining himself (as the waterpipe makes another round). And due to this casual, rambling approach, I can see how Wayne could seem to be in love with the sound of his own voice and/or concepts. But these complaints are all peripheral, really. When the music was playing, all was forgiven. Go and see The Flaming Lips. It'll do you good. Cheers.

Alkaline Trio One Man Army The Start Paris Texas

June 12, 2003 @ the Glasshouse (Pomona, CA) By Carlos Cuesta I was originally supposed to do an interview and show review with Alkaline Trio, but this time I had to settle for just II show a review—although I must say, a show review of Alkaline Trio is satisfying alone. I arrived at the Glasshouse to a sold-out show (with a number of people outside begging for extra tickets). Admittedly, I arrived late and was only able to catch the last few songs of opening act Paris Texas. I tried to gather what information I could about the band from friends who had been before me: all reports rated the band as poor, at best. Furthermore, despite the fact the show was sold out with II large crowd out front, the inside was relatively empty during Paris Texas.

The next band up was The Start. The first time I heard about them they were playing Chain Reaction in Anaheim on a Wednesday night with minimal turnout. The press for the band stated that they just got off a tour with No Doubt. A band that toured with No Doubt has to be good, right? You'd think that, wouldn't you? But apparently this isn't the case. Their whole performance was marred by their singer's tireless efforts to get the crowd engaged. Ultimately, her efforts were unquestionably ineffective, and the band lacks charisma. They have energy, that's easy to see, but it's spastic, lacking a certain focus. I guess that's the biggest problem with this band. I don't know what they're trying to do with themselves when they're up on stage.

One Man Army is great punk band. I know some people call them generic (some going as far as to say they lack originality), but this is punk rock we're talking about here. They've got the two best ingredients any punk band can possess: catchy songs and the ability to sing along. Despite constant touring and several albums, One Many Army still remains under the radar, without the attention they deserve. I thought they were excellent precursor to Alkaline Trio and did a great job of warming up the crowd—a complete turnaround, as far as crowd participation goes, from the mess that The Start left.

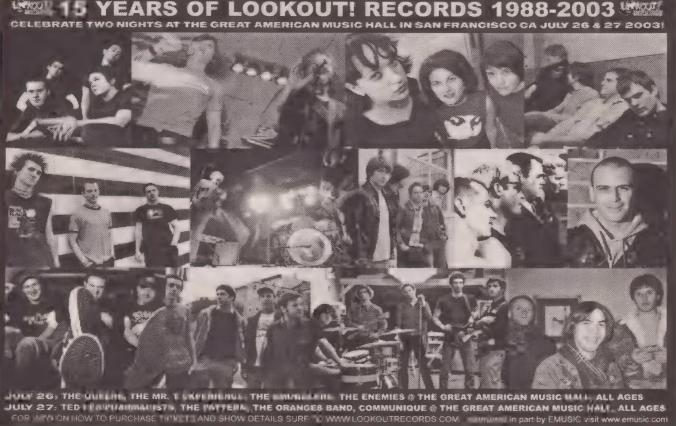
Finally, the main even of the night, Alkaline Trio took, the stage. They opened up to a chorus of dark music, fitting the image that Alk3 portrays. The first song of their set was "Maybe I'll Catch Fire". For those of you who have never had the opportunity to see Alk3 live, they're as good as they are on record and a true rock band in every sense. During the show two incidents stood out that proved Alk3 is a down-to-earth band. The first occurred halfway through the set when lead singer/guitarist Matt Skiba gave away his quitar to a fan in the crowd, leaving everyone else in the Glasshouse jealous. The second again involved Skiba, who threatened to "beat the shit" out of ■ man in front who kept spitting on him while he was playing. Basically, I learned two things about the band: they're non-materialistic (in accordance with true punk-rock ideals), and they're not afraid to kick the shit out anyone (even if they are in the middle of a sold-out show). Now that I've establish who Alk3 is as a band, a word needs to be said about their fans. As a testament to Alk3's diehard fan base, when the band's equipment broke down a few bars into "Armageddon", the crowd simply carried on without them. They sang "Armageddon" in time, on key, and without missing a single lyric, while the band tried desperately to get their guitars going again. The band finally got their gear together and carried on like nothing had ever happened. Throughout the set Alk3 played almost all their favorites, but absent from the set list was "Radio", which they almost always close with. This time around Alk3 closed with "Hell Yes" for their encore. For newer fans who may never have seen them play "Radio", it was disappointing; but it was a breath of fresh air for seasoned Alk3 fans.

macc

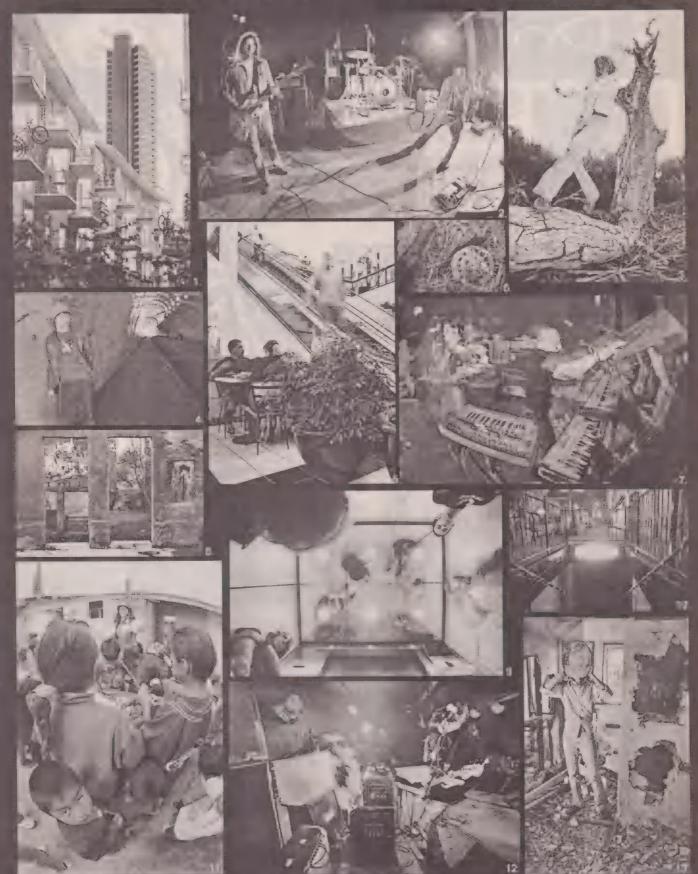
+ HELLA

snapshots taken at CHAIN REACTION 6/27/03 BY JIMBO GRAY





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i m so tired of the generic shite out lately.



BIELER BROTHERS

Skindred is a reggae-infused metal troupe whose latest, 12-track release is quite different than anything heard on the aggro side of the fence. At times it evokes the spirit of Bob Marley and The Police, while at others it takes the

of Bob Marley and The Police, while at others it takes the bedlam of Bad Brains and mixes it with the undeniable genius of The Clash (even sampling pieces of "London calling" in "The Fear"). Led by ex-Dub War frontmen Benji, this British quartet makes a new type of danceable metal by mixing the danceabl1 sound with some White Zombie/Static X technofied metal for a hip-shaking, headbanging hell of a good time. Skindred may piss a lot of metal people off, but don't all groundbreaking bands start off that way? If you're looking for something different but definitively heavy, Skindred brings the sunshine to generally grey metalhead worldoand may be the most ambitious project this side of System of a Down. www.skindred.com



JAGA JAZZIST ANIMAL CHIN EP GOLD STANDARD LABS

GOLD STANDARD LABS
One of the unsung heroes of Scandinavia's recent
Stateside invasion, 10-member futuro-jazz outfit Jaga
Jazzist stands poised on the cusp of greatness. A precursor to their forthcoming long-player STIX, ANIMAL CHIN is,
in fact, two of the band's import-only EP's (MUSH and AIRBORNE) cobbled together for release on these shores.

While not ardent purists, Jaga Jazzist are smart enough to realize that in the U.S. the word "jazz" leaves a bad taste in most people's mouths (due in large part to the prevalence of smooth jazz and part to the par do-jazz artists like Kenny G and George Benson). By listening to tracks like "Real Racecars Have Doors" and "Tooic Dart", it becomes clear that they view the electronic component of their music less as not just for show but as m weapon to infiltrate a culture largely ignorant of the role jazz has played in shaping modern music as we know it. When all is said and done, their formula of equal parts Portishead and Cole Porter is as refreshing as it is innovative, and it's a safe bet that no other band on the planet is fusing these disparate components - seamlessly and skillfully - Jaga Jazzist



PANTHERS LET'S GET SERIOUS DIM MAK RECORDS

Brooklyn's Panthers, made up of nine members, straddle the fine line between energetic rock and pure cacophony. Still, when a band incorporates percussion, trumpets, and saxophones into their music, there is no overlooking the extent of their instrumental capabilities. Simply put, this five-song EP is pure energy ridden with so many instru-ments that it's hard to tell which instrument is which.

Definitely not for the weak at heart...or ears.

-Kathleen



THE AUSTERITY PROGRAM TERRA NOVA HYDRA HEAD RECORDS

HYDRA HEAD RECORDS
This is probably one of the only things that Hydra Head
has ever released that I thought was sub-par. The
Austerity Program has sort of an idea of what they want
to sound like, but I think they just lack the skills necessary not to write absolute garbage. One guy on guitar singing the dumbest vocals I have ever heard + one guy playing

the most dumbed-down bass lines + a drum machine = you should demand your money back. The only upside to this CD is that it is only an EP. Any more would just be needless, because by the end of this you are already at your pain threshold.



THE SOVIETTES THE SOVIETTES LP ADELINE

The latest pop exports to emerge from the fertile lakes of Minnesota, The Soviettes are a band of well-drilled fashion vipers with a penchent for gilding their tacky hooks with buzzkurst guitars and flirty "ba ba bas." Sadly, in the hands of The Soviettes these critical ingredients amount

to little more than a naove venture into three-chord com-placency, as the band's self-titled debut is melassic exam-ple of style outweighing substance. More interested in slotting themselves in amongst the ongoing modcore revival than firing off old-school pop-punk scorchers, The Soviettes' sickly sweet ruckus is instantly disposable. Tracks like "9th Street" and "Tailwind" suggest nothing more than blatant Buzzcocks and Replacements worship. While their bi-gender assemblage might endear them to the odd riot grand or Slits enthusiast, it simply cannot compensate for the record's complete lack of earnestness.

-Jason Jett



BLACK BOX BLACK BOX LAID OFF RECORDS

Matt (guitarist) wrote an endearing letter to SKRATCH, including with it ■ burned CD that was creatively wrapped in plyric sheet. He started by saying "I found your Website online, so I honestly can't say I've read any issues of your zine. Sorry!" Matt goes on to explain that the atti tude he brings to the band is somewhere between Beethoven and Tupacóthen he added a "J/K." Ha, how

cute is that?! There is a profound moment near the end where he says dol-phins are simply chimp submarines; and there's I list of several ways by which to get I hold of the band at the top of the letter in his cute kindergarten scrawl. Ch, and their warp-speed punk music is reminiscent of old-school songs that are only long enough to satisfy the most deficient of attention spans.

-Emily Kendy



WORTHLESS UNITED A NATION UNDE NATION UNDER

Worthless United is ■ New Jersey punk band whose influ-ences range from the '60s rock of The Stones to the anarchistic stomp of Rancid. Growing up in the shadows of Springsteen gives Worthless United a blue-collar rock 'n' roll work ethic and a bar-band-like delivery, yet there

are a slew of punk rockers from Operation Try to fellow attacesmen Bouncing Souls who have helped shape Worthless United's rock meets punk mix. 13 tracks of good-time rock that echo sentiments of drunkerness, scorn for the hometown, and stories of past glories is the stuff that Worthless United is made of and sings about. It's this type of everyday easiness that allows A NATION UNDER to strike so many chords and move you to sing along with each catchy hook. www.noworneverecords.com



NEVER FACE DEFEAT REMEMBER YOUR HEARTBEAT DEMONS RUN AMOK ENTERTAINMENT

The incredibly dumb-ass testament to being hardcore under the picture of a million dudes with me bevy of chicks lined up on the staircase behind them made me want to mock. But then I got confused by the "MKJC Family" headline at the top of the photo. Who the fuck is MKJC? This band is the same as any old hardcore band not trying to be different. I like hardcore. Just 'cause I'm a girl't rock out to Atreyu and dig it. (Yeah, you heard me.)

doesn't mean I can't But you can take this German shit and shove it up your enema. Uh, waitóis "enema" German?

-Emily Kendy



GREEN RODE SHOTGUN

SHOTGUN MUSIC A quintet from Nashville, Green Rode Shotgun is prepared

to infect the rest of the nation with their crunchy pop hooks and energetic rock. The band epitomizes the definition of the term "vocal gymnastics." They've also given a new meaning to the term "rock 'n' roll," as showcased throughout each shout and powerful drumbeat.

gernaut knows how to kick off a clean-sounding song such as "Nothing Is Good Enough" and have it climax at just the right moment to make you sing along and jump around. Green Rode Shotgun is a faster, more head-spirming Violent Femmes. There's no doubt this band has set its mind to starting off with a bang (pun intended).

-Kathleen



THE PEPPERMINTS SWEET TOOTH ABORTION PANDACIDE RECORDS

It appears The Peppermints want to be The Shaggs in overdrive. However, The Peppermints lack the charm of The Shaggs, and amplifying the noise of the group's tuneless flailing adds nothing to the appeal. The cacophonous chaos will be of interest to some tardcore fans, but this can be dismissed by anyone looking for something memorable.

-Tom "Tearaway" Schulte



NONE MORE BLACK FILE UNDER BLACK WRECK CHORDS

I like reviewing Fat Mike's bands. I feel like we're practi-cally friends now, like I could send a shout-out to him here and he'll read this (in his big, oval office California, while eating Skittles from the gold candy dish that sits on his somewhat well-organized desk), and he'll

that sits on his somewhat well-organized desk), and he'll be like, "Yo, I gotta hook that girl up with more shit!" This New Jersey band (whose name inspired by the infamous SPINAL TAP) is GREAT because the lead singer has a wicked cranky voice. The songs are like little stories, too, so this is in punk you can put on at bedrime and be slowly lulled to sleep by the time the first licks of "Ice Creem with the Bheny" slips from the stereo like in lunatic's lullaby.



BLUE SHADE WITNESS BLUE SHADE WITNESS DOUBLE ZERO RECORDS

Upon first listen I thought that this would have the potential to be another one of those lame-o bands; however, Blue Shade Witness, really impressed me. This is quite the catchy blend of passionately-sung vocals arranged perfectly with slowly soaring guitar. Not quite

the greatest thing I have heard lately, but definitely worth a listen. And with this being a debut EP, I think this band has great promise. And with a bonus video to top it all off, you can't go wrong. I know I have seen this EP popping up all over the shelves in pretty much every music store. These guys will probably make it big, so you bet ter hop on now for bragging rights. -Dr. Gabe Follis

DRAGONFORCE VALLEY OF THE DAMNED SANCTUARY

Dragonforce plays the kind of metal that Dungeon and Dragons wish they had ■ a soundtrack, as the band's nine-track endeavor has ■ slew of treble-charged, virtu-

nine-track endeavor has slew of treble-charged, virtuosic guitar work wrapped inside keyboard-laden harmonies and soprano metal singing. Taking cues from the majestic power-metal swagger of bands like Helloween, Jag Panzer, and countless others, Dragonforce's speedmetal precision and operatic overtones make the sappy, Broadway-esque metal ballad "Starfire" seem out of place at first, yet, if you hear the allum in all of its melodic splendor, it begins to make a lot of sensecto the point that you wonder when the Medieval garb and helpless maidens will appear.

While Soc

this is what some people had to say, ok?



CHASING DAYLIGHT SELF-RELEASED

SELF-RELEASED

With more than a million albums sold, 10 years of expericace, and a dedication to their fans that saw them leave
thiversal Records to put out records at their own pace,
Sister Hazel seems poised for household recognition. The
band's melodic tunes tend to sound quite a bit like those
of Live and Third Eye Blind. On CHASING DAYLIGHT the
band builds on its faith-based legacy with tight (but a
touch didactic) anthems like "Best I'll Ever Be", "Your Mistake", and "Sword
and Shield". This quintet might make you feel like you stumbled into a
Saturday night church-rock concert, but the songs are catchy, energetic, and
better than most of what passes for mainstream Christian rock. Check out
the band's Website at www.sisterhazel.com (they might send you a Bible or
something).



CUATRO CAMINOS EL BONG DE TITANEO STUMP

Ouatro Caminos is an outfit that would be totally written off as a joke if the band's music didn't kick such ass. How

off as a joke if the band's music dich't kick such ass. How can you deny some Parliament Funkadelic soul mixed with smooth Latin jazz and tinges of Hawaiian reggae, cowboy ballads, and whatever the hell else this wacky band □m conjure updall for odes to women's large posteriors and other flavorful topics? This 11-track offering is ■ lighthearted romp through the silly side of some accomplished musicians who ve seemed to leave their collective brain at the door. While EL END DE TITN-NEO pokes fun at people and even at themselves, the music never wanes from being butt-shakingly groovy (which may be all part of the band's rump fetish big picture). This release has got all of the junk in the trunk for feeling Cuatro Camino's funk, and the Southwestern seasoning melded with the Zamoa-esoue nuances puts it right over the too from being merely silly to Zappa-esque nuances puts it right over the top from being merely silly to being deliciously clever and a whole hell of a lot of fun. www.stumprecords.com



PAINT THE MOON THICK RECORDS

THICK RECORDS

Sullen's own press release compares the rock trio (with vocals split between shanna Kiels and Justin Slazzik) reminiscent of GOO-era Sonic Youth's Thurston Moore and Kim Gordon. This seems really on the mark where the songs the two split vocals on, like "Strawberry Blonde". The band seems to hold back a bit on the intensity of the songs the two split vocals on, like "Strawberry Blonde". The band seems to hold back a bit on the intensity of the sunsic when Shanna sings (which she does with " teeth-clenched screem that recalls Kurt Cobain); and on songs she leads alone I hear the harder side of Nirvena. In fact, certain times (as on "All Fall Down"), I keep expecting the group to break into the repeated chorus of Nirvena's "Sliver". When Justin leads the vocal charge, it sounds like he wents to head into "Smells Like Teen Spoirit" territory, but the music remains too hard and punk for all that (e.g., "Girls Are Gross" and "Watch that Girl"). Andy Gerber (Local H, Caviar) recorded in Chicago this promising debut from the St. Louisarea group. area group

-Tom "Tearaway" Schulte



BLUELINE MEDIC TEXT_BOMB FUELED BY RAMEN INC.

FUSILED BY RAMEN INC.

Australian quartet Blueline Medic manages to mix both good rhythms and thought-provoking lyrics to make well-structured songsóa strategy many bands lack today. Blueline Medic has m sound the lies between power-pop and punk rock. This record clearly displays the band's ability to constitute comes with coverfield wither rifes and ty to construct songs with powerful guitar riffs and smooth melodies, allowing you to sing along.



EPHEL DUATH THE PAINTER'S PALETTE

EARACHE Looking for me band to knock you flat on your ass in terms of musical talent and creativity? Ephel Duath will do just thatdand moredes this Italian quintet joins the didactic noise of John Zorn with the nuances of the best that the hardcore and death-metal scenes have to offer. This atmospheric outfit has created a collection of nine tracks

of sheer power mixed with intelligently-composed jazz interludes that will leave you awestruck. Ephel Duath displays a little more jazz sense than Candiria; but in blending it with a Faith No More-like ambiance, this band reaches unparalleled heights. The best thing about THE PAINTER'S PALETTE is that each track on the disc is subdivided into move-ments (much like a piece of classical music). This release should be heralded far and above most bodies of work. www.earache.com



COACHWHIPS GET YER BODY NEXT TA MINE NARNACK RECORDS

NARNACK RECORDS
Coachwhips is m harsh, noisy, post-garage group with an interesting pedigree. Quitarist/vocalist is originally from the Rhode Island Fort Thunder scene. The musical arm of this collective is known for noise experimentation and such confrontational and dramatic music experiments as Lightning Bolt, Arab on Radar, and Forcefield. Perhaps made gickly by the possibilities of San Francisco, Dwyer turned to death metal (Dig That Body up it's Alive) and tardbore (Pink and Brown). Here he combines all this hard rock, unstructured frenzy, and the instant texture of noise into the punk 'n' soul combination backed by primitive drummer John Harlow and May Ann McNamara on keyboards (with wintage organ sound) and tambourines.

—Tom "Tearaway" Schulte

-Tom "Tearaway" Schulte

this is what some people had to say, ok?



SAME DIFFERENCE A NOTCH STICK AND RUN RECORDS

can only assume the singer and the back-up vocalist are I can only assume the singer and the back-up vocalist are the two pretty-boys, while the drummer is the dread-locked alien. I'm too wary of good-locking musicians; I keep thinking they're out to get me or something...and these two dough-heads are giving me their deepest "I'm a profound guy" stare from the back of the disc jacket. Thank goodness for the creepy guy with the handlebar mustache who's pouting like he forced to be in the band. It's only because of him that I'll try listening to more than one song.

-Bmilv Kendy

-Emily Kendy

SAVAGE REPUBLIC TRAGIC FIGURES, CEREMONIAL TRUDGE, JAMAHIRIYA DEMOCRATIQUE, CUSTOMS

DEMOCRATIQUE, CUSTOMS

MOBILIZATION RECORDINGS

This collection contains all of the recordings by Los Angeles's Savage Republic (1982-1989), and it is mindled to the contains all of the recordings by Los Angeles's Savage Republic (1982-1989), and it is mindled to the contains a manage of purk and pop rock. It's like Pink class of the property of the pop reck. It's like Pink Floyd got together with a drumming circle and invited their punk friends over for the most creative and interesting music-making that I have heard in mellong, long time. How Savage Republic has avoided becoming staple on that list of legendary household names is beyond me. This collection is a must-have for anyone who considers themselves remotely into the great art of music making. ly into the great art of music making.

-H. Barry Zimmerman

THE LEGENDARY SHACK SHAKERS COCKADOODLEDON 'T

BLOODSHOT
Yee-haw! Have you heard the soul shaking blues-rock of
The Legendary Shack Shakers? Well, what are you waiting
for? This Nashville-based bluegrass hand of hillbillies has
enough boom and sass to make you shake your ass all
night long. Drawing from the basics of the Mississippi
blues, honky tonk, and the classic days of rock 'n' roll, this
eclectic group is as dysfunctional as the music they concoct, which can be likened to a triple shot of moonshine with an amphetamine chaser. This outfit surely has the devil in its soul, and the exorcism
through this 12-track collection of catcalls, washboards, and twostepping. TLSS has unquenchable fire inside that mixes its love for downhome music with a surge of adrenaline that encompasses the rock 'n' roll
attitude and fries it up for one tasty Southern fricassee. www.bloodshotrecords.com



LONGSHOT

I actually like them. It's been a long time since I've been

I actually like them. It's been a long time since I've been exposed to any pop-punk, not to mention decent pop-punk. This is not exactly something you could listen to all the timefat least, it's not something I could listen to all the time; but it's cute and sweet and simple and good enough for radio, at least. They remind me of an underground Hot Water Music, only sweeter. They are the kind of band you look at during one of their first performances and live vicariously through because you can see they have so much heart and you wish you did. I can't say the music is so worderful (in fact, it's pretty ordinary): it's all three-chord pop-punk riffs, the kind that jump up and down and try to be really deep. But there's heart in itosomething I can't say for the current kings of pop-punk.

TRIBUTE WE DON'T NEED SOCIETY! MALT SODA RECORDINGS

MALT SODA RECORDINGS
This seems to truly be we real hardcore tribute disc. The bands that showed up came with respect, and they did right by the Dirty Rotten Imbeciles. There are 37 bands on DON'T NEED SCCIETY, and they all kick serious ass. A couple of my favorites are Ratos De Porao's "Reagonomics / Sad to Be" and Crosstops' "Money Stinks". You cannot go wrong with this one. D.R.I.! D.R.I.!

H. Barry Zimmerman

FALL RIVER THREE SONG SAMPLER SELF-RELEASED CD

Fall River plays in the new style of hardcore with a lot of cymbal crashes, diminished power chords, and persistent vocal screaming that sounds like peril is imminent. To the contrary, my dear listener, = Fall River's perky brand of dissonance takes elements of death metal, avant-garde hardcore, and math rock and mixes them up for your moshing delight. If you like Dillinger Escape Plan, Bloodlet, or Converge, you'll be sure to enjoy the noisy indulgence of Fall River.

www.fallriverrocks.com



ATTRUMENT AWKWARD THOUGHT RUIN A GOOD TIME THORP RECORDS

THORP RECORDS

Oy, this record company with all of its aggro bands. I didn't think I'd like these guys right off the bat, so imagine my surprise when their "world of pain" sound didn't actually hurt my ears. The lead singer has the standard, throaty, gravelly voice, as he spits out bits of rock here and there while the band plays on. This OD is too long for medi have a bedtime. But if I ever want to rock like medi have a bedtime. But if I ever want to rock like medi have a bedtime. But if I ever want to rock like medi have a bedtime but if I ever want to rock like medi have a bedtime.

Somority girl who got kicked off campus for inappropriate behavior, I'll put this in my pretend Jetta and drive by Pi Delta Feta with my bird flipped high.

-Emily Kendy.

www.skratchmagazine.com

www.ski meninggizine,com

music that rocks is better than great sex.



THE RENAISSANCE

RAZOR AND TIE
This is different than any other hardcore band trying to incorporate rap I've ever seen. Maybe it's just because E.Town is m familiar face for me that I can't make the dovious comparison to me heavier Linkin Park...but trash that. You can't call this band anything other than me hardcore band with rap styles incorporated; but the lyrics = solid and tight and show some higher level of skill. Dample: the first song is titled 'mendibles'. I'm = quite = lot of people couldn't tell E.Town what that means ("jawbones," in case you're one of them). If you like

Wu-Tang and Madball, you'll really enjoy this CD.



ERIC IDLE PRESENTS THE RUTLAND ISLES

Eric Idle was one of the furmy men who made up the ground-breaking and side-splitting comedy colossus, Monty Python. On ERIC IDLE PRESENTS THE RUTLAND ISLES, Eric Idle is host Nigel Spasm in this "award-seeking documentary." Nigel Spasm shows us two locations with-in the fictitious Rutland Isles: the Isle of Paranoia and the

Overly Friendly Isles. There are songs such as "Gay Animal Song" and silly bits such as "Mugger's Day". Idle is as funny as ever. This is furny, furny, super furny stuff. I dare you not to wet your pants.

—H. Barry Zimmerman

LOADED DREAMS IT BUT NOT OF IT

LOADED DREAMS Dream-pop from Loaded Dreams is a soft, hazy, bemusing spell that fills merom with a warm, pleasant aura. Vocalist Lynda Kady has her vocals accented by the tasteful inclusion of brown-toned viola on this album. Some of the music has me somewhat dark undertone, like the Bauhaus opening to "Collide", but this is generally feel-good music with me sumny atmosphere. Loaded Dreams is more open, upward-looking, and smiling descendant of the shoegazer sound.

-Tom "Tearaway" Schulte



SEA OF GREEN

CHEMICAL VACATION
THE MUSIC CARTEL
Canadian trio Sea of Green returns with 12 tunes on CHEMICAL VACATION, and while the band defies the ston-er-rock moniker, it's hard not to feel all and and fuzzy inside after hearing the thick riffs that comprise "Ashes to Dust" and "Overwhelmed". Having as much in common with Sabbath as they do Soundgarden, Sea of Green's post-psychedelic grunge is in welcome relief from the hip-

hop flavor that has invaded the rock genre. Despite the band's penchant for digging in and producing snarling guitars and hypnotic rhythms, there's still some room left for the band to give us "Unite", an acoustic, Latin-tinged voyage into your subconscious. www.seaofgreenrocks.com

-Mike SOS



BULLET TRAIN TO VEGAS PROFILE THIS LETTERBOMB RECORDINGS

LETTERBOMB RECORDINGS
Bullet Train to Vegas is very aggressive, very social, and very political. The six songs that make up PROFILE THIS came at the listener with m furious pacedand before you know it, the music is over. This will probably leave you with a desire for more. Not only is this music fast and furious, but it's also very experimental and filled with depth. On the title track, there are numerous tempo changes and bridges. There is enough going on with the music in this CD so that you will want to give it more than one listen. If you like indie rock infused with heavy rock and m slight undertone of power-pop appeal, then this is m necessity. Not only do the lyrics make you think m bit, but the music gets you excited.

-Dane Jackson



METAPHOR IS AUDIO
YOUR NEW FACE OF CORRUPTION SELF-RELEASED

SELF-RELEASED
Metaphor is Audio sets itself apart with their first fulllength, YOUR NEW FACE OF CORRUPTION. The five-piece
band showcases a fun and catchy sound, ridden with keyboards and catchy riffs. This album WILL make you smile,
sing along, and dream of summy blue skies. Not only has
Metaphor is Audio perfected the art of making their audience smile, they have mastered creating a professionalin nearly expery.

sounding breakdown in nearly every www of their songs and successfully utilize harmonizing to enhance their sound. Grab yourself woopy before they become huge! www.metaphorisaudio.com -tChow

NUCLEAR ASSAULT ALIVE AGAIN

Nuclear Assault was one of thrash metal's finest outfits in the late 1980s, spawning from MTV video smashes and bringing the extreme (for that time) side of metal to the masses. Now, after various other metal projects (such from Brutal Truth), the NYC-based quartet has embarked on a comeback, complete with from 12-track live collection. While the band is still in fighting shape, with even John Connely's trademark vocal wail standing the test of time, the recording is far from capturing the nuances of the music, almost sounding like a bootleg at times. This is flame, because at its best Nuclear Assault gave bands like Slayer and Anthrax a run for their moneyohard to imagine by the quality of this disc.

Anthrax a run for their moneyohard to imagine by the quality of this disc. www.spv.de





www.skratchmagazine.com

this is what some people had to say, ok?



THICKFREAKNESS POSSUM

Just in case you thought Bassholes, Flat Duo Jets, and The White Stripes were alone in the guitar/drums duo combination, here is The Black Keys. Like the aforementioned groups, the sparearrangement guides the sound toward a rugged, post-blues rock primitivism. This group does have an alt-blues sound and pays homage to the latest of the masters of the basic groove trance blues by covering Junior Kimbrough's "Everywhere I Go".

-Tom "Tearaway" Schulte



BUZZCOCKS MERGE RECORDS

Buzzcocks one of the big three original punk bands that emerged in \$76/177, along with The Sex Pistols and The Clash. Famous for such songs as longasm Addicti, iSomethingis Gone Wrong Againi and iEver Fallen in Love (with Someone You Shouldnit Have Fallen in Love With?) the band broke up in 181 after releasing three studio records. The Buzzcocksi trademark sound was much

more pop and melody oriented than other Brit punk bands of the time, kind of like The Beatles on speed to my mind, and the bandis lyrics often exhibited mesense of wry humor. The bandis current line-up, which includes original members (and songwriters) Pete Shelley and Steve Diggle, as well as newcomers Tony Barber (bass) and Phil Barker (drums) got together in newcomers Tony Barber (bass) and Phil Barker (drums) got together in 1993 and have since released several records, this being the fourth. Melody still plays strong part in the bandis sound, as well as harmonic, strong vocals and driving beats. My favorite cuts here are isick City Sometimes, iJerki, iDriving You Insanei, and iStarsî, which actually have a darker sound and remind me of early Joy Killer and recent TSOL. If you like solid, fast-paced songs with intelligent lyrics and catchy guitar, I highly recommend

-TEKOLOTE



PELICAN HYDRA HEAD RECORDS

Imagine if old Isis were completely instrumental. You would be left with Pelican. In fact, it is pretty hard to differentiate the twoothe similarities are that astonishing...but both bands are on Hydra Head. If you are into Isis ing...but both bands are on Hydra Head. If you are into Isis (pre-experimental phase), you should definitely check out this nearly half-hour, four-song EP. This is the heaviest, most brutal chugging collection of instrumental songs. It almost sounds like it could be background music to a horror film. Definitely

not for some, but must-have for fans of dark droning doom/sludgecore and open-minded aficionados of instrumentals alike. This is quite a refreshing treat to lyrically-moronic hardcore. This is the essence of heavy doom/sludgecore stripped of its lyrics (which many of bands of this genre fumble over) oproof that pummeling music does not need words to convey meaning. Pelican is truly unique and definitely worth a listen.

-Dr. Gabe Follis



MORE THAN ME GET READY SELF-RELEASED CD

More Than Ready's three-song sampler is a sanitized, lis-tener-friendly romp through the lighter side of alternative rock, fitting somewhere in between the kiddie punk of Simple Plan with the sunnier side of 311. This cheeky upstate NY quartet has a ton of bounce in its delivery,

complete with melodies that you can't help but sing along or bob your head to. Stellar production captures this group at its best, while the ska-punk soft touch More Than Me showcases is bound to tug at more than me few pre-teen female heartstrings. Like downing a pixie stick, More Than Me's disc gives you a temporary rush of sweetness that everyone needs every now and then, www.morethanme.com

-Mike SOS



FALL OUT BOY TAKE THIS TO YOUR GRAVE FUELED BY RAMEN

I was quite surprised by this, Fall Out Boy's sophomore full-length release. Their previous album was a tad bit

full-leigth release. Their previous album was a tad bit weak for my taste, but this new album shows a great deal of progress and musicianship. These 12 pop-punk singalongs will engrave themselves in your head and will headbob you to sleep at night. "Saturday" and "Calm Before the Storm" even feature some pretty impressive hard-core-esque growlingówowee! This album immediately reminds of The Stereo's THREE HUNDRED without piano and with a more rocking/guitar emphasis. Although I am not really their biggest fam, if you jam out to The Stereo, Alkaline Trio, August Premier, Saves the Day, or Knockout, this is definitely a required addition to your record collection. Fall Out Boy sounds like it could be this symer's fun bend, so op nour vourself a tall glass of like it could be this summer's fun band, so go pour yourself a tall glass of ice-cold lemonade, throw a pool party, and crank it, baby.

-Dr. Gabe Follis

100 0 CA

VARIOUS ARTISTS ULTIMATE DISCO: 30TH ANNIVERSARY COLLECTION UNIVERSAL/MADACY ENTERTAINMENT

This two-CD set is culled from the most recognizable fare of that '70s dance genre. Featured artists from the disco or that 'No sames gette. Featured artists from the disco-pantheon include Donna Summer, Gloria Gaynor, and The Village People. But whereas some of the artists' may be not in familiar, the music certainly is, including "Funkytown" (Lipps, Inc.), "Car Wash" (Rose Royce), and "Flashdanoe (What a Feeling)" (Irene Cara). Each artist gets a paragraph and photograph in the thick, color booklet.

-Tom "Tearaway" Schulte



THE CHAINS ON TOP OF GET HIP THINGS!

This Montreal band has got a big backbeat and exquisite songs with a harmonica-playing lead vocalist. The band has a tight, focused, song-oriented style, but with a basic, unadorned, garage-rock delivery. There are hints of R&B and an easy, swinging style to this music. This makes the album a real time capsule, but production is topnotch, so it is modern where it counts.

-Tom "Tearaway" Schulte



LETTER TO GOD SELF-RELEASED CD

XYZ? The '80s L.A. metal band? Yeah, that's the one. Well, besides the fact that only one founding member

Well, besides the fact that only one founding member remains, not much has changed since the group's last release in the early '90s. This release contains 15 tracks of melodic hard rock with biting quitars, arena-rock hooks, and tons of keyboards to accentuate the hard-rock atmosphere. It's the formula that garmished the outfit worth a shot, XYZ goes for it, even going as far as to remake two of the band's "hits", "Inside Out" and "What Keeps Me Loving You", more radiofriendly, as well as reprising the song "Tango" in Spanish. Talk about covering all bases! Marketing ploys aside, if people still flock to the annual Poison summer tour and get excited over special hair-metal radio programs, then summer tour and get excited over special hair-metal radio programs, then XYZ may be able to salvage something here, after all. www.xyzmusic.com



HOPE IN ANGUISH FLOODGATE RECORDS

These guys sound like they'd lick your ass live. Intriguing music. They remind me of that nuradio band, Celldweller music. They remain me of that nuradio band, Celloweller (which I'm not sure would be a compliment to Eastwest). This is an excellent album, with a number of standout tracks, like the rollicking "Seven" or finely-tuned "The Final Say". Heavy-metal rock. I like them, even if the band does thank Tommy Lee and Jesus Christ in their foot-

notes, humorously, in that order

-Emily Kendy



MERCURY BOY GET IT GOIN JAFZI RECORDS

Mercury Boy. The idea here definitely is a fun party atmosphere. simply putting a smile on people's faces. A great example is the signature track "Bus Driver", in thich and provide proved the signature track "Bus Driver", in which a pied piper of the good life uses operating an omnibus as ■ metaphor. There are shades of Billy Idol and a retro pop feel to this CD.

-Tom "Tearaway" Schulte



NICOTINE SCHOOL OF LIBERTY ASIAN MAN RECORDS

Nicotine is Japan's answer to NOFX and Green Day. While this disc has already been released in Japan (and has sold exceptionally well), the folks at Asian Man Records decided to make it more accessible for the fans over in the

ed to make it more accessible for the fans over in the States. After listening to it once, fans of genuine anthemic punk rock with a message will be thankful to Mike Park and the gang. The choruses are easy to sing along to, and the music is crisp sounds good. Some of the highlights include paracy of the beginning of a Snoop Dogg song and me cover of Green Day's "Basketcase". The band can more than hold their own with their original stuff, as well, the best tracks being "Dream of Summer Days", "Get the Liberty", and "Kick Against the Pricks". The CD is fast, fun, and aggressive. If you like NOFX, you'll get me kick out of Nicotine. The band combines the musical sound of NOFX with the optimistic, goofy attitude of Green Dayóso how can they go wrong? Just like the drug, the band's music is addicting.—Dane Jackson—Dane Jackson—Dane Jackson—Dane Jackson—



MINDLESSANITY PURELY MENTAL SELF-RELEASED

NYC-based hard rockers Mindlessanity bring back the guitar-driven big hooks of the '80s without the silly imagery

tar-driven big hooks of the "80s without the silly imagery and questionable fashions on their latest release. Bluesy, ballsy, and just left of center enough to be quirky, the well-crafted songs they write reflect their good deal of experience, evoking the swagger of bands like Van Halen and Motley Crue, by going the extra mile, whether it be through clever vocal phrasing (a major strength of this outfit) or by simply revving on all gears and letting it rip, such as on the boogie shuffle of "Gasoline" or the Sunset Strip teaser of "Davies Song". When in doubt, Mindlessanity can also make you take m chill pill and have you zone out to the acquisite studies for strength of the property of the songeric studies of the songeric studies. the acoustic styling of "Forsaken", but not before they make you raise your fists and rock out to the ultra-anthemic "One Life". In a place as rough as the musical terrain of NYC (where everyone changes musical direction like underwear), Mindlessanity let their confident hard-rock stomp do all the talkwww.mindlessanity.com



HAWNAY TROOF "WHO WANTS TA?" EP RETARD DISCO

Mentagorery, AL, and his sidekick, 900 DIXXX. Sounding like off-brand Ween meets 2 Live Crew, this disc is a furnry, obscene check-out-the-size-of-my-dick rappin' romp. With song titles like "We Got Big Dix" and "13 Wayz ta Get Hard" I couldn't take Hawnay Troof too seri-Wayz ta Get Hard" I couldn't take nawnay from the sould crank it up and get a big kick out of it.

-H. Barry Zimmerman

when a cd is great, I get all giggly gay.



LEFTY'S DECEIVER CHEATS MY PAL GOD RECORDS

The third full-length release from this Philadelphia trio is The third full-length release from this Muladelphia trio is slick testament to East Coast power-pop. With nine well-crafted songs emphasizing heavy drum rhythms and catchy pop hooks, the band is well on the way to being a headliner. The songs tell stories of their youth, innocence lost, heartbreak, and deception. The most deceptive thing about the lyrics is the way they pack them inside the CD limer in tiny type with no breaks or spaces. It reads like a giant, unfathmable streams from the content of the transfer of the part of t

mable, stream-of-consciousness poem. Perhaps it is best not to try to understand the band, just slip the CD in the stereo and experience the magical melodies they are so good at creating. You can find out I tiny bit more (like the fact that the bend was named after I saltwater fishing lure) at the bredte mission like the fact that the bend was named after I saltwater fishing lure) at the band's minimalist Website, www.leftysdeceiver.com.



VERBAL ABUSE NOISE RATCHET SELF-TITLED EF THE MILITIA GROUP

Noise Ratchet is a well-known and well-established quintet hailing from San Diego, CA. This self-titled EP follows their award-winning and acclaimed full-length, TILL HAVE FACES. Although this EP is not terrible, it leaves much to Ironically, the last song is entitled "Desired", be desired.

and it's the only song that really stands out amidst the others. Featuring the guest vocals of Jon Foreman (from another successful San Diego group, Switchfoot), this song is mobautiful and pure creation hear-kening to the old days of Noise Ratchet and their first EP, WHY m CRY. Noise Ratchet is metalented and flourishing band (having recently been signed to major label American Recordings), and there is no doubt that they will continue to succeedodespite the remark mediocrity of this EP. www.noiseratchet.com



BEE AND FLOWER WHAT'S MINE IS YOURS

NEUROT RECORDINGS
The debut full-length from Brooklyn's dark and atmospheric Bee and Flower is a slow and deliberate step into the unknown. Dana Schechter, formerly from the goth band Angels of Light, has written an album full of beautifully-crafted tunes in the vein of Morcheeba or Radiohead. While her music often tends to sound like a lonely,

country opus, the addition of glockenspiel and violins takes these songs in a different direction. We won't hear any of these songs radio stations othough there really ought to be catering to the man sipping whisky from a paper bag, the aging athlete, the solitary artist, and all the fallen angels. This is quiet but incredible music. Find out more about the best NYC has to offer at www.beeandflower.com.

COSMO'S MOON SELF-RELEASED CD

Wonder whatever happened to '80s metal? The boys from Long Island's Cosmo's Moon don't. As matter of fact, this quartet is doing its damnedest to bring it back to the days of yore, when spandex was the fabric of choice and we didn't know the effects of CPCs mu the environment. While the CD sounds like a tape that you

may've recovered from the closet (complete with the poor sound quality of an old cassette), the band seems to mean business...in m totally Poison/Dokken kind of way. The rock is flowing. While there's not me lot of fancy stuff here, Cosmo's Moon's raise-your-fist-and-rock attitude has single-handedly paved the most direct route to the days of hair metal.

www.cosmos_moon_band.tripod.com

__Mike_sos -Mike SOS



SUMMERS OLD SEVEN MINUTES YOU'LL NEVER GET BACK

The debut EP from this Illinois-based quintet is a raucous romp from pop to hardcore, the band balances that fine line between commercial and over-the-top rock. The band has an excellent ear for catchy, hard-rocking cho-ruses that seem to pop up at all the right times. There's no lag, no accustic music, just high-energy melodic rock in these three tunes. This is wery talented band that

really ought to be working on a full-length release. The band wanted me that I'd never get those seven minutes back, but I really wish they would have pounded on for another 30. See if they are playing anywhere but the Midwest on the band's Website at www.12summersold.com. -DUG



THE MARS VOLTA FIVE-SONG SAMPLER UNIVERSAL

The Mars Volta has garnished ■ big buzz as of late, thanks mostly to some of its member's previous project, the now-defunct but explosive At the Drive-In. While the five tracks on this sampler do not retread common ground (much to the dismay of many), what they do is open mew world of exploration in the vast land of rock 'n' roll.

>From the opener, "This Apparatus Must Be Unearthed" (which is complete with m subtle vibrato groove and a lounge-act feel that goes hawire as the chorus hits), a tunultuous and exhilarating ride has commenced. The band boundless in its creativity, implementing everything possible to enchant the listener without reaching sonic overkill. This release indicates that The Mars Volta will make a huge impact on the rock landscape, as the majesty and aesthetic beauty of its music should catable this. apult this group www.themarsvolta.com into the stratosphere in record time.

-Mike SOS



JENNY HOUSTON PARADISE ISLAND DIM MAK RECORDS

This three-song solo EP from Jenny Hoyston of Erase Errata probably should have stayed in her indie closet. Two of the tunes sound as if there was a TOY STORY night in her closet and the Casio and synthesizer had a cat fight. The only real time here is a fairly good whilele number, "getup". With m scratchy background and twangy vocals that sound like they were recorded at the

Grand Ole Opry in the early '30s, Houston manages to show some real (albeit quirky) talent on the ture. She is on tour and is planning to release in full-length in the near future. Wait until then to buy: the full-length might have two or three listenable songs out of indozen. You can find out more about this way-too-indie San Francisco artist at www.aampromo.com.



14 YEAR OLD GIRLS ZOMBIES IN ROBOTS OUT RETARD DISCO

I knew this was going to be super horrible before I even opened the case. This is the dumbest name for band yet. To make things worse, it looks like a preschooler drew the layout, which consists of only characters from Mario Bros. playing instruments. It even comes with a neon pink heart-shaped guitar pick. I hate this bandoand

I have not even listened to the CD yet. After listening to the first few songs I realize that pretty much every one of the 16 is about Nintendo games. WHY, GOD? Throw a couple of random Oils in there with horrendous keyboard playing and you have yourself a real crapfest. So, if you ever need a good excuse to shoot yourself in the head, buy ZOMBIES IN ROBOTS OUT. Please excuse me while I go burn my stereo: it is forever taint-

-Dr. Gabe Follis



JIM LASLETT ELYSIAN FIELDS CHAUCER RECORDS LTD.

The debut solo release from Canterbury, England's Jim Laslett is the kind of album Jackson Browne would have made on meladic, but are often missing in the critical hooks that make for memorable tunes (as opposed to background music) the quiet spaces between conversation at the dinner table or an uncomfortable party, this would be ■ perfect

album. There's nothing you have to pay too much attention to. It's pleasant, a bit like warm skin on me summer day, but not so pleasant that you'll go around humming these turnes. The acoustic guitar parts are nice, but better turnes will have to come before Laslett plays alongside the likes Jack Johnson



Looking to release some aggression and channel negative energy? Allow the seething delivery of Long Island's Subject to Change provide the soundtrack, as the band's six-track release contains enough high-powered riffs and cathartic screaming to set free all of your inner demons. Sounding like the angst of Glassjaw meeting the staccato poundings of CHAOS AD-era Sepultura, this ly heavy. There's nary mechance to catch your breath, as

band is relentlessly heavy. There's nary method catch your breath, as riff after riff piles up like a bad accident on the Long Island Expressway. Despite the redundant bleakness, Subject to Change's metalcore mixture is perfect for letting loose and letting go, either in your room or in the pit. stccontact@aol.com

-Mike SOS



WARD CHURCHILL PACIFISM AND PATHOLOGY IN THE AMERICAN LEFT ALTERNATIVE TENTACLES

For those of you who think the left is m hippie club full of flower-smelling wimps please meet Ward Churchill. Mr. Churchill is the president of the Colorado division of A.I.M. (the American Indian Movement). He is also serious man saying serious things. I'll admit that some sections of this spoken-word disc made me a little uncomfortable. Mr.

churchill is not encouraging violence, but he is ready for it. He wants the left to its soft-handed approach and get serious about changing things through action. I don't recommend PACIFISM AND PATHOLOGY IN THE AMERICAN LEFT only to people of the left. This is an American discussing the price and sacrifice of change. Ward Churchill is a price form the bettle listen. voice from the battle. Listen.

-H. Barry Zimmerman



BRIGITTE DEMEYER NOTHING COMES FREE SELF-RELEASED

The sophomore release from this California chanteuse is another foray into the bluesy, Southern folk that made her first release a critical success. With a sound that pre-dates Sheryl Crow and is more akin to Emmy Lou Harris, Demeyer soothes the listener into a funky Louisiana trance with her soulful renditions of both originals and

trance with her soulful renditions of both originals and covers. The title track, Credence Clearwater Revival's bayou classic, and her cover of Al Dixon's blues tune "Big Boss Man" are nods to tradition that can't be overlooked. Recent tours have had Ms. Demeyer as a solo opening act for such country legends as Dan Fogelberg and Hall and Cates. She's blond, beautiful, talented, and a shoe-in for any "country women in rock" crossover special. Artists like Demeyer never go away, they just become legends like the role models they emulate. Catch a glimpse of the legend now while she's still playing in venues where you can feel the stage. Find out more about a dedicated musician at www.brigit-tedemeyer.com. tedemeyer.com

its taking to music is so delightful



THUNDER BOOGIE TRAKTOR

Lamont's nine-track collection of mudflap metal is aptly titled, the spirit of 1977 Ted Nugent hasn't been this prevalent since GREAT GONZOS. Forget about all those Swedish rock bands invading these shores, Lamont hails from Massachusetts, and this trio has more rock 'n' roll

cle cars ("Rocket Ride"), and sin city ("Vegas"), what do you think the music sounds like, dear reader? Well, if you guessed heavy, raw, and rocking, then give yourself the good old gold star for your forehead. So do yourself me favor: put down the beer and bong, and salute, goddammit! www.trak-

-Mike SOS



DIM MAK RECORDS SAMPLER A STEPPING RAZOR DON'T YOU WATCH ME I'M LIKE DANGEROUS DIM MAK

Dim Mak Records cranks out album after album of per-fectly unrefined indie rock, with just enough catchiness in each record to keep your hips shaking and feet moving. This sampler is a testimony of their profuse production of dance/indie rock. The compilation tastefully begins with "I want Your Sass" by up-and-coming star Dance Disaster This song masterfully kicks off song after song of raw dance

tunes. With such jewels as Pretty Girls Make Graves, The Kills, and Bluebird placed randomly throughout the sampler, this is must-have for any indie kid who wants to dance without jeopardizing their "sceme-point" score. www.dimmak.com



GOOD RIDDANCE BOUND BY TIES OF BLOOD AND AFFECTION FAT WRECK CHORDS

Holy shit, these cludes are old! This must explain why they kick ass: I'd have to watch my bladder if I saw these guys live. If their affable, unrelenting, meaty beats on the album are anything to go by, then LIVE these guitars would freak me out. I can see the drummer, all shirtless and sweaty, tongue hanging out, panting and frowning with exertion. The songs are clever, with the heady lyrics a load cinery who has a perfect purk thick like better is considered.

sung at leisure by a lead singer who has a perfect punk voice, like heady lysics off but sort of apathetic about it. Somewhere a 17-year-old is swooning. -Emily Kendy

RHETORICAL

CATCRAP PRODUCTIONS

Fifth plays some riff-heavy, punkish rock with really unique vocal stylings. Personally, it reminds me of a stripped down Scott Reynolds-era All. The guitar is pretty riff-heavy, reminding of Husker Du a little bit. The vocals go from melodic singing to gravelly growling to singing falsettocall without getting too weird. I think this band would've fit well on the mid '80s SST roster. I would

recommend this album to fans of Dinosaur Jr., All, and Husker Du

-Joev Housewrecker



MOTIVE WORN DOWN DREAM SELF-RELEASED CD

Motive is an Arizona-based metal quintet whose thrash metal roots are very much apparent on the 10 tracks that comprise WORN DOWN DREAM. Motive operates in metru metal manner, where the galloping flurries of guitar riffs are king, the double-base drumming is a bone fide staple,

and apocalyptic visions are uttered with screems. While the formula has been tried countless times over, Motive somehow make it all lock and load without pretense, making a metal album that we can proudly bang our heads to. www.motivemetal.com -Mike SOS



THE FINERAL RULED BY NONE ENDWELL

THE COFFIN DAGGERS

This is, by all standards, wery, very good hardcore band and a very, very good hardcore OD. But it is not, as it is touted, the "best OD of 2003"; that's a lie. But it doesn't take away from any talent The Funeral have. No one

not take away from any talent The Funeral have. No one can say they're not angryóch boy, are they angry. And while what they sing about is more political than emptional, they sing about the things it would take real research to uncover, such as the fact that the American government actually did pump crack into the projects at one time. Not only is The Funeral smart, they're angry and smart...and talented, which makes for a lethal, spectacular combination.



THE COFFIN DAGGERS URKO RECORDS This self-titled debut CD from NV instrumental quartet The Coffin Daggers has earned acclaim from college radio and the underground press across the nation. The group's sound is a vintage instrumental-rock style. There are cov-ers mixed in with the originals here: "The Rumble" (The Shadows), "Cruel Sea" (The Dakotas), and "Bombora' (Original Surfaris). The group goes in for a dark, heavily-

pounding rock that is underscored by the drums (Greg Clarke) and electric piano/organ (Dan Terchek). This excellent (and sometimes eerie) surf-rock revival album culminates in a version of Pink Floyd's "Interstellar Overdrive"

-Tom "Tearaway" Schulte



AGALLOCH THE MANTLE THE END

Dark and melancholic, Agalloch's THE MANITE is a col-lection powerful in its ability to sweep over your senses like a cool ocean breeze right before a tunultuous storm. This Oregon-based outfit defies what your conceptions of death-metal are, as the atmospheric arrangements are lush and grandiose as anything Opeth can muster; yet the tranquillity and peace of early psychedelic rock is perva-

sive in the band's sound, producing a musical entity that tugs at the soul and creeps inside the inner workings of consciousness. There are varied uses and creeps inside the inner workings of consciousness. There are varied uses of odd instruments strewn about for maximum effect, making THE MANTLE an orchestral affair that will engulf your senses. However, in the end, the overall picture painted by the four men of Agalloch is beautifully bleak, painfully stoic, and utterly breathtaking. This OD is lengthy (clocking in at over 70 minutes), yet there is not ■ second of filler here, as every note is perfectly placed. If you're a fan of dark music, take some time out and give this must-have disc its due. You won't be disappointed. www.theen-



FEW AND FAR BETWEEN

ELKION RECORDS

This release has been three years in the makingóhence the title. Was it worth the wait? Yes. Few and Far Between may just be the next big thing to come out of Detroit, if given the chance. The music is filled with chunky guitar riffs and progressive bass lines. Add in the similarities between lead singer Joe Philips and Sting in

the vocal department, and you've got yourself a winner. While the guitar work on this album is very heavy and chunky, the band never seems to lose their sense of melody and musicianship. Very progressive, very original, indie-influenced rock music.

-Dane Jackson



SELF-RELEASED CD

Venear is a NYC-based rock group whose infectious melodies and bouncy delivery are bound to have anyone with me pulse bopping in their seat. While the outfit's disc only contains four songs, it's the kind of release that you'll wish there was more of, as Venear doesn't hold back from hitting hard (especially with the on-point percussion), yet doesn't sacrifice its feel-good sound in the process. Kind of poppy, I little purky, but altogether rocking, Venear's sound is totally radio-friendly. This is a band to watch in the near future.

www.venearmusic.com



THE RAGING SUN BAD TASTE RECORDS

The sophomore full-length release from Sweden's despair-riddled, minimalist quartet Logh (formerly, Logóuntil they discovered that two other bands with the same name) is a haunting journey through a bleak land-scape of bleached bones and the dark void of an absent afterlife. Fresh off a successful tour with labelmates Last Days of April and their first appearance at

Days of April and their first appearance at Hultsfredsfestivalen (think Ozzfest meets the Warped Tour in Scandinavia), Logh is rapidly winning over European converts to their desolate vision and vaguely prog-rock sounds. THE RAGING SUN is an excellent concept album from a group still feeling its way through its formative years. Somehow, Bad Taste Records has always been able to find a multitude of Scandinavian groups that have the musical chops and vocal dexterity to make it in the English-language market. On this album, the band's soft (but intense) acoustic guitar tunes set the listener up for the anslaught of the hardcore epic, "The Bones of Generations". Throughout this album the group does a great job of setting the listener up for a punch line that is less of a laugh and more of a depressing punch to the gut. Find out more about these happy-go-lucky nihilists at www.badtasterecords.se.



FULL BLOWN CHAOS PROPHET OF HOSTILITY STILLBORN

From Jamey Jasta's (Hatebreed) imprint Stillborn comes the latest crushing hardcore band from the NYHC com-munity, Full Blown Chaos. Having cut its teeth in Queens, this explosive quartet can take you into the depths of metalcore, complete with ominous thrash-metal quitars metalcore, complete with ominous thrash-metal guitars and vocals seething with anguish. PROPHET OF HOSTILI-TY contains six tracks of brutality that mix death metal's

violence with hardcore's groove, generating moshpit mayhem. Be warned, folks: when Full Blown Chaos comes to your local music venue, run for cover. These guys are the real deal and will beat the hell out of you. www.still-

-Mike SOS



SYNTHETIC 16 FOUR-SONG SAMPLER SELF-RELEASED CD

Synthetic 16 is a NYC-based quintet whose latest batch of tunes provides a closer look of what makes this intricate outfit tick. For starters, the twin guitar attack never sounded crisper, and the bass and drums lock into an unbreakable groove. The key to this outfit, though, is the

band's stellar use of dynamics and knowing how to song-write, both lyrically and musically. It's almost as if the band taunts you with spurts of its power, only to leave the listener hungry for more (such as in the sweeping chorus of "Protected"). And with this release being only four songs deep, you'll be sure to feel that there's a definite need for same more of Synthetic 16's brand of refined rock 'n' roll www.sl6music.com

a skull means we have no cd we p. whores.



PHARAOH AFTER THE FIRE CRUZ DEL SUR

Pharaoh is a Philadelphia-based metal quartet that utilizes galloping guitar runs and falsetto metal shrills to the best of its advantage. On the outfit's nine tracks of heavymetal glory, there's quite a bit of influence from the new wave of British heavy metal (most notably Iron Maiden), but the band stays true to itself and, despite not being overly creative, is immensely fluid. A little progressive, a tad classical, yet true to the roots that are power metal, Pharanch's crisp

changes within songs and flurry of guitar solos are reminiscent of Dio, Saxon, and many of the bands that made sweepingly majestic metal accessible to the masses. www.cruzdelsuremusic.com

-Mike SOS

THE ABSENTEES SECRET WEAPONS SELF-RELEASED

This is a 19-song, DIY disc of some '80s-sounding semipolitical punk rock. This record reminds me of a cross between older DRI and Dead Kennedys. True to '80s punk-rock form, the songs on SDCRET WEAPONS average about minute-and-a-half each. The singer has that Lee Ving or Jello Biafra style of slightly over-singing, which

with police harassment and the like, sometimes bordering on GG Allin-style shock rock. For example, the song "The Long Beach Police Are Fucked" is about police sockmizing each other. All in all, this didn't blow me away, but it was cool to hear that someone is putting out bad-ass rock 'n' roll in 2003. recommend it to fans of the Murder Junkies, Dead Kennedys, Fear, and

-Joey Housewrecker



AS THE LAST LIGHT DRAINS VICTORY

Freya is a new band comprised of three-fifths of Earth Crisis, and while there are remants of the crushing out-put that seminal hardcore outfit unleashed on AS THE the listener is in for a whole new and

unique animal. The 13-track collection still manages to rip through your skull with blood-curdling screams, rampant guitar riffs, and bone-crushing rhythms, but Freya takes the Earth Crisis sound step beyond its chaotic hardcore roots. Freya implements a second vocalist, a device which allows the band to travel in the vein of melodic metal (* la Sevendust and Anthrax) without sacrificing heaviness. Instead, it adds ■ great deal of depth to the band's driving rhythms and dras Instead, it adds m great deal of depth to the band's driving rhythms and crastically alters the dynamics of the band for the better. It's almost as if there are two bands in one in Freya, and the mixture isn't clumby or careless; rather, Freya hits just as hard as Earth Crisis, but now is more versatile and dangerous, armed with the ability to explode at any given moment. Like Snapcase and Deftones, Freya has striven to progress and has succeeded, adding to an already potent sound and ultimately making a well-balanced album full of aggression and emotion. www.victoryrecords.com

-Mike SOS



LIMBECK HI, EVERYTHING'S GREAT DOGHOUSE RECORDS

Limbeck calls Southern California home, but after listen-Limbeck calls Southern California home, but after listening to HI, EVERYTHING'S GREAT, anyone can see that this group of four young men loves being on the road just as much as being home. The new full-length from this already well-loved and well-known band has an uncarmy way of bringing the listener on I journey across the nation. Candid lyrics fill the mind with images of endless expanses of green and golden fields, a blue sky that goes on forever, and memories of warm nights. As dreamy as it all may sound, among the road-trip types limpers a sense of sadness that comes with nostaldia and longing

trip tunes lingers a sense of sachess that comes with nostalgia and longing to return to an epic period in one's life. The music itself hearkens back to classic country and folk rock, with warm vocals, twangs of the guitar, and crisp drumbeats. This album should be a staple on any road trip. www.limbeck.net

-tChow



DOG FASHION DISCO COMMITTED TO A BRIGHT FUTURE SPITFIRE RECORDS

Dog Fashion Disco is an eclectic post-metal blend of car toonishly exaggerated hard rock, damaged pop, and noisy jazz (* la The Flying Luttenbachers). Songs like "Love Song for a Witch", "Rapist Byes", and "Fetus on the Beat" are wild, hallucinogenic narratives with outlandish, bizarre humor (lyrics are provided). The group uses keyboard-

humor (lyrics are provided). The group uses keyboard-sóusually anathema to modern psycho-metal bandsófor schizophrenic mood changes and adding metally shiny gloss to their noisy tunes of demented humor and obscenely vivid metaphor.

-Tom "Tearaway" Schulte

VARIOUS ARTISTS SMASH UP DERBY GEARHEAD RECORDS

The Hives are on here. I haven't heard them yet. New Bomb Turks are extremely good. Upbeat, but not too upbeat, like they seem to be questioning their own upbeatness. Okay, okay, here we go: Almquist, gimme

too upbeat, like they seem to be questioning their own upbeatness. Okay, okay, here we go: Almquist, gimme some of what you got. ZzzzzöHuh, what? Where am I? Red Planet is kind of lame, too. I'm going to skip ahead...

The Hellacopters rock my bedroom. I'm on my way "to the bargain bin, now/ Goin' nowhere fast." Yeah! The Flaming Sideburns' "Testify" is live and super fun. I feel like I'm in fucking Burope or something, where you can smoke anywhere and drink until you puke on your best friend. (Wait, maybe that last one is global.) I wish I hated The Donnas, but I can't since they speak the truth for all shy women everywhere. Oops, I've exceed-any word limit ed my word limit

-Emily Kendy

GLIMPSE GLIMPSE

SELF-RELEASED CD

Glimpse is a Seattle-based quintet that mixes straight-up hard rock like STP and Foo Fighters with tinges of alternative and a glossy pop finish to make for an inter-esting musical concoction. Never overpowering nor con-trite, Glimpse takes the route less traveled and inserts memorable hooks within songs composed with twists of serious rock (‡ la U2 and Live). The three tracks that

comprise the self-titled endeavor display a band that has a knack for making solid rock tunes filled with integrity, something that should allow Glimpse to ascend over the current wave of rock acts which don't have half as much feeling behind them. www.glimpsetheband.com



LOS KUNG-FU MONKEYS REBUILDING THE WORLD ONE SHOT RECORDS

This is a Tijuana ska nonet that varies from classic English -Tone ska styles to the more Americanized ska-core. This is mostly the energetic, upbeat, rocking ska rather than more melodic approaches. Included is ■ spirited cover of The Cure's "Boys Don't Cry". Fans of The Specials, The Mighty Mighty Bosstones, Operation Ivy, and Rancid will find something to like on this ska-punk

album

-Tom "Tearaway" Schulte



BEYOND SALEM WELCOME TO MACHINE SELF-RELEASED CD

Beyond Salem is quite the theatrical outfit, as the band's mixture of gothic rock, metal, classic hard rock, and Meatloaf-like over-the-top performance are captured the 10-track release WELCOME TO MACHINE. Imagine the '70s schlock of Alice Cooper dumbed down ■ few notch-

es, and you've got this Canadian quartet in your sight, complete with m cock-rock swagger and a rock 'n' roll demeanor. While much of the CD meanders from the superfluous (atmospheric space-rock keyboards pervading the last two tracks) to the ridiculous (going so far as to add false crowd noise after the first _____ tracks for the pseudo-FRAMPTON COMES ALTVE effect), there are few bright spots, such as the cover Pink Floyd's "Welcome to the Machine". For the most part, Beyond Salem is merely a caricature of what the band intends to beowhich, unless there's joke being missed here, is never ■ good thing. www.corpusnet.com/beyondsalem



RISE AGAINST RISE AGAINST REVOLUTIONS PER MINUTE FAT WRECK CHORDS

This is the band's second album, and I think it sounds better than the first ... even though I haven't heard the first. This band is tight as it is, which I am going to assume is from practice on the Warped Tour, etc. I dig

them. They're a young Dag Nasty or a friendlier Down By
Law. Old-school punk with new-school emotion. No, no,
no, not fucking EMO. It's just that 1984 is long past, and we're free to be
you and me! Hooray! Feelings, nothing more than feelings.

-Emily Kendy



GOVERNMENT ISSUE STRANGE WINE: LIVE AT CBGB AUGUST 30TH, 1987 DOCTOR STRANGE

Government Issue was right there with the start Washington, D.C. hardcore in the early '80s. They get much credibility for being ahead of the curve of the hardcore wave, but in retrospect they rarely varied from their core wave, but in retrospect usey raise, which hardcore formula and end up sounding rather bland compared to all the hardcore that is out there now. The very the some of the tracks a NoMeansNo feel (e.g., "Blending

warm bass sound gives some of the tracks a NoMeansNo feel (e.g., "Blending In"). Doctor Strange usually adds something to its reissues, and this one is no different: the original, vinyl-only 1989 EP had only seven live tracks, while this has the entire show, a remastered 25 tracks. There are also three studio tracks from 1988: "Strange Wine", "I'm James Dean", and "Teenager in a Box'

-Tom "Tearaway" Schulte



BLUEPRINTS FOR THE BLACK MARKET TOOTH AND NAIL

Anberlin is a rock band from Florida whose 11-track offering has enough radio-friendly firepower to trump Staind and Creed combined. Paint-by-numbers choruses, tons of guitar hooks, and a bouncy rock feeling is what you'll get when the infectious opening lines of "Foreign Language"

when the infectious opening lines of "Foreign Language" invade your listening space. And there's more where that came from, folks, as this quartet has got all of the traits of a modern-day arena-rock band. Ready for the checklist? We've got the boyish charm, the crystal clear lyrical delivery, and the squeaky-clean, slickly-produced rock sound made infamous by Hoobastank and Incubus. Alien Ant Farm and New Found Glory, step aside, here comes the newest force in teeny-bopper alternative, Amberlin. www.toothandhail.com

-Mike SOS



DESTROY EVERYTHING THREE CHEERS FOR YOU NO LABEL

Destroy Everything is a Chicago punk quintet with a fun, pogo-punk, old-school sound. There is a strong draw on the classic '77 London punk style. The group's punk-never-dies attitude and simple, three-chord formula is celebrated in the title track of THREE CHEERS FOR YOU, which is set of three mini-CDs culled from recordings

made for the group's upcoming release, NO MORE MON-KEYS. Stylistically, it's no change from the unadomed punk rock exhibited on 2000's PLEASE HELP ME.

when a cd is great, i get all giggly gay.



SELF-RELEASED

thetuesdayproject seems to have a little bit of everything At times, the band has nice, melodic, and catchy puris, lyrics; but to change things up a bit, they decided to infuse, a hardcore sensibility here and there. I realize the band istrying to break the pop-purk mold, but the screaming just seems out of place on these tracks. In fact, on "failed

attempt at reconciliation" the hardcore choruses jar the listener's senses. If that's what these guys are going for, they've succeeded, but in my opinion, while they are musically sound, the blending of punk and hardcore is done sloppily on these three tracks.

-Dane Jackson

MOVEMENT KILL ROCK STARS

KILL ROCK STARS
The second release from Gossip is a sturming gospel-soulblues-punk ruckus. Full of driving rhythm and undemiable
energy, this is as impressive sophomore effort as any.
MOVEMENT is party music for when you do not care if
something gets broken or spilled. Put this in your CD play-i
er and press "play," and you open whole can of fiery
blooze-punk with a mean, primitive bottom end.

—Tom "Tearaway" Schulte

MOOPE

SLAVES ON DOPE SLAVES METAFOUR BIELER BROTHERS

Slaves on Dope's latest release finds the metal outfit allegedly returning back to m purer rock sound on METAFOUR, yet it sounds like a lot of the other metal bands out there these days vying for pole position. 14 tracks of searing riffs and highly twiddled song structures 149 is what these Canadians deliver. However, when it

down to it, there doesn't seem to be a lot of depth here While the soundscape on the whole is full and rich (especially the rhythm sec tion), lyrically it seems like the band took a class in Metal Lyrical Content. Cliche 101 and applied all of the angst it could to make it edgy. While the gloss of METAFOUR is appealing, the actual insides seem to be a bit undercooked, making for a mediocre metal album that has been done by about five. other bands this year already. www.slavesondope.com -Mike SOS

> LATHAM THREE-SONG EP SELF-RELEASED

Latham is a cookie-cutter power-pop/emo band. While that isn't always bad, in this case it's not very good either. Adding to my theory that emo is the next ska in terms of the latest indie-music trend, two of the three members of Latham came frombyou guessed ito ska band. I wasn't very impressed with the music, but the band's bass player is pretty damn good. When you add the bass player and his

vocal abilities into the equation, Latham is at least worth a listen. The band is a diamond in the rough as of right now. Give them a few years of practice and experience, and I bet they'll be one of the more popular bands on the The band To check the band out, go to lathamrock.com.



THE REVOLVER METHOD ARMS TOO SHORT TO FIGHT YOU KICKSTART AUDIO

KICKSTART ADDIO Usually I like to poke a little fun at singers who sound like they're rearing. It's a bit over the top, is it not? This doe, though, actually does rear. He rears like a lion...no, a real-ly, really big cat, a cat that is dying/giving birth/mating but finding no mate. I want to give them some sort of credit, but the lyrics amnoy me. Vague drivel: "As the moose slips tight, all I see is light." Not that you can understand amy of "armrore FEEDTTEEE " I'd try to mock them more, but

it amidst all the seeing as their arms are so short, it'd kind of be like picking on a retard Kendy



STIVERSTEIN WHEN BROKEN IS EASILY FIXED VICTORY

Silverstein, a nubile outfit from Ontario, Canada, shows its love for the children's author Shel Silverstein by naming the band after the timeless author. But don't be alarmed there's not a shred of kid stuff on WHEN BROKEN IS EASI there's not a shred of Kid Stuff or what was a life includes the IN FIXEDOMNIESS your perception of kid stuff includes the new breed of punk rock injected with metal riffs, handcore there and a hearty heaping of angst. While the

new breed of punk rock injected with metal rifts, hardcore scream-a-thons, and a hearty heaping of angst. While the music Silverstein creates is very much in line with fellow Canadians Grade: (whose former singer Kyle Bishop appears on the title track), the output, while not exactly the most breakthrough of sounds, is heartfelt and intense. Just check out the gut-wrenching screams of "Bleeds No More" or the jagged rhythm of "The Weak and the Wounded" and see for yourself how Silverstein's mod-punk sounds fit in right along side Thrice, The Used, and Coheed and Cambria. www.silversteinmusic.com -Mike SOS:



THE DAMES ANGRY SEED RECORDS

When listening to DIVORCE, a wide variety of influences can be heard within the realm of crunchy riff rock. While essentially a garage band, The Dames also end up showing influ ences like Nirvana and Alice in Chains. This Minnesota tric

may just be the future of thrash music. Not only does the music on this disc not get boring, but its quirky, metallic, and has an indie appeal to it. My only beef is that the recording isn't that great. But I'm starting to think that regardless of sound quality, The Dames is a band that can only be truly appreciated in a live set--Dane Jackson

ARMOR FOR SLEEP DREAM TO MAKE BELIEVE EQUAL VISION

Pretend you've never heard of Thursday, and Armor for Sleep may be the most awesome band that you've heard. But most everyone who likes the music that Armor for Sleep makes has heard of the quartet's fellow statesmen (New Jersey, for those keeping score at home), so throw that right out the window. What remains, however, is 11 tracks of emo-tinged punk rock that have a certain pristine

quality. Is it the post-hardoore guitar work? Could it be the wistful lyrical content? Whatever it is, Armor for Sleep's DREAM TO MAKE BELIEVE gives all of those scruffy-haired, Gap-T-shirt-wearing, pretty-boy punk bands a good run for their money, because these guys have the look and can back it up with pensive, moving music...just like Thursday, www.equalvision.com

-Mike SOS -Mike SOS

LIVING THINGS

TURN IN YOUR FRIENDS & NEIGHBORS

Living Things is a band from Missouri that plays throwback vintage rock, just like The Strokes and The Von Bondies.
This four-track EP has a very lean sound that makes it easier to pick up on all the social and political undertones within the songs. The music is rebellious, aggressive, and ener-getic. While there seems to be a lot of bands out there trying to do the whole garage-rock/revival thing, Living Things

is one of the better (and more successful) bands. If you like The Stooges, you'll like Living Things.

-Dane Jackson



DARKEST HOUR HIDDEN HANDS OF A SADIST NATION

The latest release from Darkest Hour is m seething affair, to say the least, going that extra step to provide the metal realm with a powerhouse offering. Could the magic stem from the fact that this Maryland-based quintet recorded the disc in Sweden with dark-metal wizard Fredrick Nordstrom?

Well, probably, when you factor in that cameos by members of heavyweights like Soilwork, At the Gates, The Haunted, and The Crown could've only been possible by working in the birthplace of the Gothenburg metal sound. This is 11 tracks of crisp guitar riffs, epic instrumental interludes, and a plethora of headbanging rhythms that would knock your head clean off if given the chance. The best thing about Darkest Hour is their uncanny knack for being able to effortlessly switch gears from doubletime death punk to moody, melodic passages. This is a blockbuster of a metal album. www.victoryrecords.com

-Mike SOS



JELLO BIAFRA
MACHINE GUN IN THE CLOWN'S HAND
ALTERNATIVE TENTACLES

As the heart and brains of Dead Kennedys, Jello Biafra was one of the primary definers of punk rock. Now as the head one of the primary deriners of punk rock. Now as the head honcho at Alternative Tentacles and as an activist, Biafra is still a major player in the revolutionary side of the American left. On MACHINE GUN IN THE CLOWN'S HAND, Mr. Biafra takes on the policies and credibility of the George W. Bush achinistration. Jello's approach to getting his points across

is highly intelligent smart-ass verbal warfare. His energy is unparalleled. This three-disc set is so, so good. He is immensely entertaining and provocative. The gift in the toy box is the final cut, a personal meditation upon the impact of Joey Remone. Go buy this one. All hail Jello Biafra!

-H. Barry Zimmerman



SCARS OF TOMORROW DESIGN YOUR FATE

Scars of Tomorrow is a West Coast hardcore outfit whose nine-track collection mixes the current waves of undernine-track collection mixes the current waves of underground metal into one package. Taking the brutal drumming
from Killswitch Engage and adding in chunks of Hatebreed's
growling and Darkest Hour fretwork, Scars of Tomorrow
make an explosive entity. Add in some a sprinkling of nu
metal ‡ la Deftones and Korn (hey, they are a California
band, after all), and DESIGN YOUR FATE sounds a lot like the stuff that disenchanted youthowhether they be metal, punk, or handcore kidsdoor find solace in. Walking the line between brutal metalcore and accessible metal, Scars
of Tomorrow yields a very potent brand of metal. www.thorprecords.com

_Mike_SOS.



THE METHADONES CAREER OBJECTIVE STARDUMB RECORDS

These guys deserve a medal for rock originality. This is one tight band (not a big fucking surprise when Dan Schafer of Screeching Weasel is fronting it), and live I bet everyone would have a bitchin' good time. They're damn catchy: "Say Goodbye to Your Generation" has Weezer-like anthem qualities. Oh. My. God. "TV World" is the best song ever! Yes!
Yes! I too like to self-induce a coma-like trance in front of
"the warm TV glow"! This music makes me want to dance silly, shout slang,

and enthusiastically shake my fists while I'm putting on my make-up for a night out on the town.

-Emily Kendy

MACHINE

TIMES BEACH RECORDS

Man is a one-man punk band with the deep growl of an over-modulated bass. Man is down on the establishment ("the man"), as shown on "Fired"; and down on conformity, as in "Fuck the Team". Full of witty jabs and profanity, this is a delightful antisocial romp of 17 succinct and pithy punk anthems

-Tom "Tearaway" Schulte

this is what some people had to say, ok?

RESISTENCIA

This four-song EP from this Chicano trio is a breathless run-through of their set of clamorous, noisy punk. With lyrics in English and Spanish, the group plays it fast, hard, and angry in their clamorous, Hispanic, street-punk

-Tom "Tearaway" Schulte



NASUM RELAPSE

RELARSE

Nasum may be the most devastating Swedish metal band around todaydand judging by the vast competition in the Swedish scene, that's # lot for this group to live up to. But Nasum does just thatdand so much moredon the 22-track offering HELVETE (Swedish for "Hell," by the way), extreme metal opus that picks up right where the crushing sonic stew of HUMAN 2.0 left off. What makes Nasum the entity it is is that while the band is punishing, brutal, because that make they that belowed of the extreme metal.

and ferocious (all traits that make them the beloved of the extreme metal scene), Nasum has also mastered the art of groove and the nuances of dynamics, utilizing both tools to further the band's savage blend of grind, death, punk, and hardcore metal. Other bands may get heavier or louder, but they don't get any better at doing everything as cohesively as Nasum, whose brand of grinding extreme metal should be me blueprint for all extreme bands



SUNZ OF ALIEN TECHNOLOGY

THE TELEVISION WILL NOT BE REVOLUTIONISED

REAL POP RECORDS

Silicon Valley's brassy conspiracy theorists Sunz of Alien

Silicon Valley's brassy conspiracy theorists Sunz of Alien Technology perform their twisted concept opus in an effort to warn us of the FBI, CIA, UFOs, and pretty much every other acronym you can think of. The live show includes the band wearing masks, military uniforms, wacky hats, and damn near anything else that will grab some attention. Since the band's creation by several media-savvy computer nerds, they have morphed from a Tubes-like live show to a Zappa-influenced genre of computer pop that simultaneously fascinates and repulses the listener. Even the names of the band members (Huge, Strange, J Sun, Dr. When, and General UEU) tend to get on the nerves. Oh yes, I forgot to mention that the band really doesn't have a name, just three symbols. Go to their Website at www.sunz.com, because if anybody should have some flashy graphics, it ought to be these guys.



KING GORP OF AGOURA DOUGHMAIN RECORDS

Milpas has a vocalist that often sings in the style of Dave Vanian: prone to a falsetto and drawn-out final syllables. Combine this with keyboard-based rock, and the album often sounds akin to PHANTASMACORIA by The Dammed. Milpas also goes in the direction of progressive rock in the way the guitars and drums are used and arranged. This formula is never used in a way that really engages this listonally in the property of th

tener on this generally ill-conceived album of metal-influenced indie pop.

-Tom "Tearaway" Schulte



PRODUCT OF YOU
TWO-SONG SAMPLER

SELF-RELEASED CD

Product of You's two-song sampler shows a band that cut
its teeth on the metal scene of the '90s,
the
scream/sing effect coupled with the disjointed guitar is
very much apparent here. Taking pages from early Staind,
Machine Head, and Korn, Product of You's heaviness is in
your face, unbridled, and really catchy, making this release
in rice appetizer for those who enjoy aggressive music

was product of you. com

www.productofyou.com

-Mike SOS



THERE WILL BE BLOOD TONIGHT FUGITIVE RECORDINGS

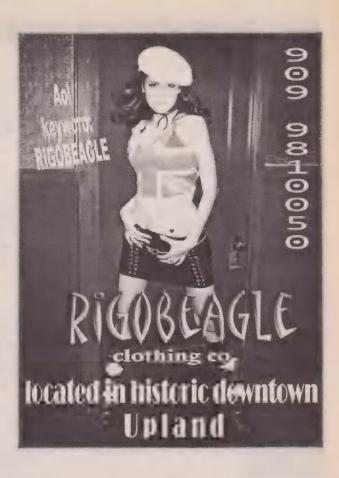
FUGITIVE RECORDINGS
It's been an uphill struggle for the West Coast to contend with the East Coast's shit-hot rock 'n' roll renaissance, but they seem to have turned a corner with the full-throttle arrival of bands like The Pattern and The Vue. Seattle natives The Divorce are the ground commanders of the Northwestern division of the West Coast's new rock alliance, and their brash, Technicolor ruckus harks back to the days when Jawbox and Jawbreaker were both major-label entities. Nervy guitars and agitated new-wave blips send "Catch You Disappointed" hurtling into hyperspeed; the strident vocals and hydrochloric guitars of Shane Berry cauterize the undulating rhythmic underpinnings of "Samoa's Revenge"; and a martial cadence and teetering synths form the beating heart of barn-burner "Redcoats". While there's no denying that The Divorce are far better than the scores of grunge imitators the city has been pumping out since the early '90s, their buzzy new-wave shtick wears thin by album's end, leaving one to '90s, their buzzy new-wave shtick wears thin by album's end, leaving one to wonder if they've got anything left in their bag of tricks for the next go-'round. Only time will tell



ASIA MINOR ASIA MINOR ANOMER RECORDS

Asia Minor is 100% What else is there to say?

Personally, I think it's crap; but if you like it, who am I to say? Now, I hate the PMRC as much as any red-blooded American, but if I have to listen to one more emo album, I'm just going to have to testify in front of a congression-al jury that yes, emo music has rotted my brain and I feel like committing suicide constantly while listening to it.





close-minded people are morons.



A LONG WINTER BREATHING UNDER WATER TRIBUNAL RECORDS

You want to know why melodic hardcore is so FUCKING You want to know why melodic hardcore is so FUCKING popular? Girlfriends and boyfriends can go to the live shows and everyone has a good time. That's all.

Everyone's happyodouble the listeners, double the money, and double the popularity. For example, my boyfriend's mother may ask him why the sound of a passing ambulance doesn't hurt his ears; while I, in all my new-found tranquillity, might tell her to "just chill. A little music never hurt no one."

— Prilly Kenndy

-Emily Kendy



SPITALFIELD REMEMBER RIGHT NOW

Riding the current wave set forth by Thursday and The Used, Spitalfield is a Chicago-based outfit whose debut, 10-track release has all of the super sounds that whip the kids into a frenzy these days. For starters, RMEMBER RIGHT NOW features an emotive singer with a heartfelt and sincere whine; a band that sings back-up just as sincerely yet still manages to rock out; and songs that showcase, crama, clever wordplay, and a combining of melodic interludes and an indierock sensibility. Pasically, Spitalfield sounds a lot like everything else on the post-punk/emo circuit, so, unless you've heard of The Movielife, et al., it's all new to you, www.victoryrecords.com

new to you. www.victoryrecords.com -Mike SOS



DIPLOMATIC RECORDS

DIPLOMATIC RECORDS
To put it bluntly, IN FLIGHT MUSIC bored me. The first track, sounded like a rip-off of the THE NEVERENDING STORY theme song, which made == sing that instead of actually listening to the real lyrics. The disc doesn't get much better after that. Embassy has perfected the pop-punk formula uses it to the fullest. Fans of Drive-Thnu Records will probably really dig this band, but I need a little more substance and talent. This release is just bland and soulless.



NEDELLE REPUBLIC OF TWO KIMCHEE RECORDS

The debut release from California's Nedelle Torrissi is a tour de force of not only her own unique musical talents but the bluesy, throaty music that makes smoky dive bars and back alleys so alluring. Though she enlists other musicians on this album, she menages to sing, play guitar, piano, organ, and violin on this release. The 11 tracks on this CD are the soft type of music that sounds great as a party background or as dirmer music, but not the type of tunes that will humning up the charts and getting airplay. She has been compared to Ella Fitzgerald, and she encourages such old-school comparisons with the use of vintage instruments and audio equipment on this release. Her music does have a contemporary feel to it though, kind of like Joni Mitchell on Qualudes. Most of her upcoming concert dates are in the Bay Area and Portland, but you can see a nice, seey picture of herdand the listing of her most recent show. can see a nice, seey picture of heréand the listing of her most recent show datesóat www.nedelle.com.



BOUTROS MAKES THE BED INNERSTRENGTH

At best, this is a very strange CD. Is this the new face of hardcore? If it is, I'm just not interested. This is anger that has been prefabricated for the music's sakedand that is unforgivable. These words describe killing the one you love.

unforgivable. These words describe killing the one you love, maybe even slicing him/her to ribbons before you do. whoever wrote them either has some closure issues or is a murderer or is a kid with a love for role-playing games and hardcore music pretending to be a murderer. The point I'm trying games is that these words are not real. Musical inspiration comes from real experiences, and I find it hard to believe that "If dead is good, then I'm a very good boy" came from m real experience the writer had. Not only that, but the music is just the same as any other band in this position.



THE FIGHT HOME IS WHERE THE HATE IS FAT WRECK CHORDS

FAT WRECK CHORDS

Produced by legendary punk-rock drummer Bill Stevens (Black Flag, All, The Descendants) The Fight's HOME IS (Black Flag, All, The Descendants) The Fight's HOME IS WHERE THE HATE IS is a really good rocking disc. Halling from Dudly, U.K., The Fight is a band of kids (lead singer Kate is the eldest at 18) with | feel for the revolution rock of the early '80s. Some of my favorite moments are "Forgotten Generation", "Greebo Wanabe", and "Revolution Calling". I like this disc. It's crammed tight with good melodies and rocking guitar parts. Plus, if it's Fat Wreck Chords, it's got to be good.

-H. Barry Zimmerman



TOURNIQUET WHERE MOTH AND RUST DESTROY METAL BLADE

Tourniquet is a Christian rock band, but not the type like: Creed (thankfully). Instead, this veteran metal troupe has carved out its niche by spreading the word of the Lord with an iron fist, not sparkly shirt and beddie Vedder swag ger. Nine tracks of meaty metal, reminiscent of Eastern Block's technical crunch meeting the song structure of

mid-90s Megadeth (meinly due to Marty Friedman's frequent guest guitar spots, which absolutely wail) is what you get here. Add in some other guest guitars via Trouble's Bruce Franklin, and you probably haven't had this much fun with spiritual metal since Stryper dorned the yellow and black suits. www.metalblade.com

-Mike SOS

DRESSY BESSY KINDERCORE RECORDS

Dressy Bessy brings back what music has lacked in over 30 years. With Tammy Ealom's sweet-sounding voice and song titles such as "Lipstick" and "Sunny", there is no escaping titles such as "Lipstick" and "sumy", there is no escaping the warm, fuzzy feeling that '60s pop used to bring. This record is a 35-minute escape from a stressful, fast-paced lifestyle and makes you appreciate the simple things that are so often overlooked. Smooth, pure melodies and poppy drumbeats make for a tasteful creation of innocent, lively music.

-Kathleen

-Kathleen

THE GATHERING SOUVENIRS THE END

THE END
The Gathering is a Netherlands-based quintet whose ambient approach to rock takes a Gothic flare on its 10-track release. Complete with sprinkles of computer-programmed backgrounds, sweeping choruses, and lush orchestral arrangements, The Gathering's dark-wave pretense gives the listener a real feeling of being lifted into the air, angelic female lead vocals adding to the enchantment. Imagine a fearning cut with a mortional dark-metal band, and vou've

less weird Bjork jamming out with an emotional dark-metal band, and you've The Gathering's latest musical exploration into the heart and soul. got www.thegathering.nl



DEATH ON WEDNESDAY SONGS TO _____ TO. SIDE CHO

In the grand scheme of SoCal punk rock, Death on Wednesday seem forever destined to play the snotty little brother to Face to Face's universally-adored older sibling. Far less gothic than their mascaraed image would suggest the band has treads similar territory as that which has near

the band has treads similar territory as that which has nearly every other band of their Orange County ilknamely, rambunctious pop-punk smeared with hair-metal overtones (e.g., "Born to Bleed"), with the cocasional bout of placid acoustic reflection ("Sympathy" and "Wait for Love"). In fact, about the only endearing aspect of SONSS TO ____ TO. is lead singer Nathan Lawler's voice, a dilect tenor that is at times early redolent of former Snoking Popes frontmen Josh Caterer. As is generally the case with bands of this variety, there's simply not enough to distinguish Death on Wednesday from the glut of SoCal punk bands vying for a place at the big kids' (NOFX, Offspring, and Unwritten Law) table



GOD DETHRONED INTO THE LUNGS OF HELL METAL BLADE

This Swedish band really has a bug about religion. After all, God Dethroned's latest collection of death-metal dirges all have a common thread of disclain for its misuse and abuse set to an At the Gates-like musical backdrop. In fact, this collection of eight tracks sounds so criminally similar to the

aforementioned Swedish metal pioneers that it's hard to think of God Dethroned as a separate entity. However, while this may not be the most innovative metal on the market, INTO THE LUNGS OF HELL sets a certain tone that is hard to ignore; and the points it makes are even harder to dispute. www.metalblade.com



MEWITHOUTYOU NEVER SAID THAT I WAS BRAVE

I NEVE For being such a terribly old example of mewithoutYou, this EP is not as medicare as I expected. The traces of brilliance and creativity are subtle but present in this old release. Surely it is not nearly as impressive as their current releases, being far less refined and incredibly amateurish. If anything, listening to this EP will give you a very clear idea of how far mewithoutYou has come on their journey.

www.creeprecords.com

-tChow



LES BATON ROUGE CHLOE YURTZ ELEVATOR MUSIC

ELEVATOR MUSIC
This Birogean post-punk indie-rock band sounds to me like
what would happen if John Lydon took to producing indierock bands today. CHLOE YURIZ is like a cross between Pil
and L7. The band has two salient features: the sounds of
guitar and hearty vocals arising from multiple members
singing at the same time. The quartet is divided evenly
between the sexes, with what sounds like everybody contributing vocals. The women of Les Baton Rouge definitely take the lion's
share of the words, and the group has a history of feminist activismisort of

share of the vocals, and the group has a history of feminist activismosort of a riot grrl revival. Phergetic and fun, the band's old-school feel is refreshing in this day and age.

-Tom "Tearaway" Schulte

-Tom "Tearaway" Schulte



HELICOPTER HELICOPTER WILD DOGS WITH X-RAY EYES

Boston-based indie rockers Helicopter Helicopter have released a new, 12-track album that leans towards the rock side of the fence. With smatterings of Tom Petty, Weezer, and Soul Asylum wrapped around a guy/girl vocal delivery, this quartet takes good old-fashioned American rock 'n' roll and play it with heart, melody, and conviction. No tricks, no bull, just four people playing amped-up versions of hook-that still helde to be delivery in the people playing amped-up versions.

happy arena rock that still holds up today, www.initialrecords.com

Gone Done Wrong Neither Here Nor There gdp-006





Delorax s/t gdp-007 (out 8/12)



John Lorsen Kismet gdp-005

Moyday 1 Know Your Troubles Been Long LP gdp-003

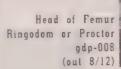




Bronwyn
Through the Fog, Through the Pines
gdp-004



Books on Tape BoT Sings the Blues gdp-009 (out 9/23)



Coming in Autumn:

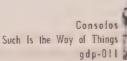
Still Available:



Still Life Limitations, Boundaries, and Failures EP gdp-001



Wet Confetti Policio de la Educacion EP gdp-002 Still Life The Incredible Sinking Feeling gdp-010





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music that rocks is bottor than went sex.



YOUTH GONE MAD FEATURING DEE DEE RAMONE TREND IS DEAD! RECORDS

It's almost sad that this is Dee Dee Ramone's last studio session, because the music on this album is complete shit. On FEATURING DEE DEE RAMONE, Dee Dee teams up with Youth Cone Mad frontman Paul Kostabi to put together 15 forgettable punk-rock anthems. The album seems to have no real sense of unity; instead, it's jumbled and incoherent

have no real sense of unity; instead, it's jumbled and inco-herent. They even end up creating a bastardization of "Blitzkrieg Bop" and a variation of "Sheena Is a Punk Rocker" called "Sheena threw on a memorial for the former Ramones' member called "Dee Dee Deceased". It was written and sung by Fenton Lawless, and it's not much of a tribute at all; instead, it's simplistic, and I view it as a tad insulting to the man's memory. Trust me when I say that this isn't the way you want to remember Dee Dee Ramone.

—Dane Jackson

—Dane Jackson

-Dane Jackson

SUBSIST LIVING DREAM SELF-RELEASED CD

Subsist is m heavy Queens, NY, troupe that mixes alternative and nu metal in this three-song sampler. Featuring meety, driving guitar riffs suitable for any Disturbed song and melding them with vibrant melodies and a fine usage of dynamics (like Taproot and Tool), Subsist's latest showcases a solid rhythm section and a band that can take a song high, low, and all points in between. Dig into its metallic mix and see for yourself what the buzz is about www.subsist-

-Mike SOS



THE EXPLODING HEARTS
GUITAR ROMANTIC DIRTNAP RECORDS

This Portland, OR, mod group is rocking it up on GUITAR ROMANTIC. The Exploding Hearts is not doing one original thing here, as every second of this half-hour trip is an homage to Buzzcocks, The Dickies, The Clash, and the like I do dig this album a lot; I'm a hig fan of this brand of

rock. If you are looking for a band that is blazing new ground, this is not your group; however, if you are looking for the continuing line of mod rockers, The Exploding Hearts could be your

-H. Barry Zimmerman



THE BILLIONS NEVER FELT THIS WAY BEFORE NORTHERN RECORDS

The Billions are four men who live in a farmhouse together and make terrible music. Just so you have an understanding of how awful the band is, know that Kerry Livgren (from the band Kansas) recorded their first two albums. This is the music that the operator plays when you're on hold for half an hour after you call 911 to report your gerbil just committed suicide. This is the type of through the PA at the nursing home when you visit your grandnother. This is the music your parents want you to listen to!



HARTT OF MINE SLITHERING DISC

Habit of Mine is a Los Angeles-based quartet whose approach to rock is very dark and foreboding (* la Alice in Chains and Tool), yet at times exemplifies artsy rock like Jame's Addiction. It's this juxtaposition that make the 16

Jane's Addiction. It's this juxtaposition that make the 16 tracks that comprise the eponymous release so engaging, as the band can go from dirty Danzig-esque grooves ("Spring") at a moment's notice, keeping the atmosphere intense all along the way. Sweeping guitar lines and trippy rhythms are firmly placed, allowing the musicians' camaraderie to play off of one another, creating a pseudo-psychedelic landscape where cascading rock music reigns supreme. Majestically brooding, Habit of Mine's disc gives the listener a smorgasbord of ethereal emotions and permits your ears to ponder what other rock bands just can't deliver, www.habitofmine.com just can't deliver, www.habitofmine.com



OUTSIDE THE UNBEARABLE GROWS WELCOMING COMMITTEE

think Mico really could make a name for itself, but lacks something to differentiate itself from every other indie band. This is not a bad album, but we have heard this all beforedand it does not take long before it becomes incredibly boring. The entire album just is too repetitive. Mico also makes m half-attempt to make a sort of political statement in its lyrics, but it's not too convincing, I must I would pass on this one. I gave it good shot to win me over, but it

-Dr. Gabe Follis



THAT WITHIN BLOOD ILL-TEMPERED REVELATION

Shai Hulud hasn't disappointed me yet so, needless to say, this latest CD is astourding. Just like always, it's not your run-of-the-mill hardcore. There's more emotion in the soul of this band than there is in 10,000 contenders.

It's easy to just come out and say the vocals are intense and beautiful and reflect a young man clutching his own heart in the most bitter of anguish, but it's not easy to say that the music follows in suit. If there were no vocals, this would be instrumental hardcore heartbreak. Please buy this. It's enough to bring out every emotion it's possible to feel in the CD's 10-song run.

-Franny



SHAT HALUD THAT WITHIN BLOOD ILL TEMPERED REVELATION

REVELATION

The latest release from tireless hardcore troupe Shai Halud has finally been bestowed upon us, and it was worth the wait. After a long layoff from recording, this hardcore juggernaut is back with a vengeance with 10 tracks mixing the beautiful and brutal as only this South Florida outfit has for nearly a decade. Wonder where all of your favorite hardcore flavor-of-the-month hands out their collective teeth? Odds are on Shai Halud, as not only does the band defy musical boundaries and classification by weaving metal, hardcore, punk, and God knows what else, but they have quite possibly the most verbose lyrics this side of Shakespeare. Shai Halud's new album shouldn't be adored as much as it should be dissected and studied, much like me college-level teet or a philosophical reading...AND it has the brute energy to overwhelm your musical understanding. www.revelationrecords.com

-Mike SOS



STEP SOFTLY, GHOST RUINED IN REPETITION ABLE RECORDS

Step Softly, Ghost is 100% emo. I can't dance to it! What am I suppose to do with it? I know: I think I'll throw it away because I hate it so much. Alright, now things are looking up!



GALLERY OF MITES BUGS ON THE BLUEFISH METEOR CITY

The info sheet that with this CD identifies Callery of Mites as a band with 10 members, five of whom are gui-tarists. Yet they sound like any other new rock band with four members, one of whom is m guitarist. I have yet to figure out why. But, all superfluity aside, Gallery of Mites is m fairly good rock band. Nothing life-changing or reveparable to The Vines, I guess. They have good rock guitar riffs and a firm beat. The only thing that might hinder this band's coming popularity would be the difficulty of fitting 10 members in error Mites and some popularity would be the difficulty of fitting 10 members in error Mites and some popularity would be the difficulty of fitting the might hinder this band's coming popularity would

be the difficulty of fitting 10 members in one TV camera frame.

DYSRHYTHMIA RELAPSE

Dysrhytmia is a hard act to grasp, and an even harder one to define, as this Fhiladelphia-based instrumental trio's musical output runs the gamut from Slayer to John Coltrane. This is what makes Dysrhythmia's music engaging, enticing, and truly complex to the average set of ears. Similar to bands like Candiria, The Cancer Conspiracy, and The Fucking Champs in terms of musical

exploration, this outfit bars most generalization and requires almost all of the listener's attentiveness for maximum understanding. There's a plethora of things going on here, from odd time signatures to jazzy structures to prog-rock noodling that vocals can't do justice to and just one listen cannot begin to fathom. Buy this disc, spend a few days on it, and you, too, will see the brilliance. www.dysrhytmiaband.com

Mike SOS

-Mike SOS



THE FLESHIES THE SICILIAN ALTERNATIVE TENTACLES

This is the sophomore full-length from The Fleshies. THE SICILIAN, produced by Alex Newport (Fudgetunnel, Theory of Ruin, Ratos De Porao), finds the group getting leaner, meaner, and more aggro. Strain to make out the lyrics (or strain to read the faint print in the OD booklet) and you will see the group is both intelligent and boasts sense of humor. Guitars, overdrive, and an occasional comical falsetto combined with socially-aware and witty lyrics are aspects of The Fleshies reminiscent of NoMeansNo.

The Fleshies reminiscent of NoMeansNo.

-Tom "Tearaway" Schulte



BACK WITH NOTHING TO LOSEÖ TRUE REBEL

forgot that the amount of ferocity in Europe (as far as music goes) is amazing. Vindicator is a typical obut great dexample of hardcore punk from Europe. They have They have the classic hardcore punk sound (the girly side of wants to call their German accents cute) and the classic

fast, angry style that hasn't actually gotten old yet. I know about 30 people who, upon hearing this, would swear allegiance to Vindicator because of the sound and obvious credibility. (Plus, you can tell they take their craft seriously because they are wearing calls in the CD limits that the contract of the contract suits in the OD liner photo.)

-Franny



ON TRIAL BLINDED BY THE SUN TEE PEE

TEE PEE
On Trial is a Swedish band that learned a lot of its tricks
of the trade from garage rock and '60s psychedelica,
aptly displayed on the band's 12-track dip into the brown
acid. Sounding a lot like the pre-Space Lord era Monster
Magnet, this trippy outfit takes the rock 'n' roll swagger
that other retro acts only wish they had and plasters it
all over an album full of thick guitars, soul, stoner-rock
elements, grooves, and enough firepower to keep the bong lit all night long.
BLINDED BY THE SIN's warm soundscape keeps on truckin' in your head long
after the side-effects and hazy memories subside, which would be the perfect soundtrack to an undated version of FASY RIDER.

fect soundtrack to an updated version of EASY RIDER. www.teepeere-

-Mike SOS

music that rocks is better than great sex.

This chick has a WICKED voice. Red (that's the name I've been given) sings like Nora Jones, if Nora Jones were a rocker. I got a chuckle out of the stats the band gave me with their burned EP. Under ticket sales it reads: "sold 40 tickets for The Whisky (first time)." Such earnestness is endearing. I will watch out for this band, if only because such talent should not be overlooked. Decent start

-Emily Kendy



FINGERS-CUT, MEGA AGGRIVATED MUSIC MEGAMACHINE!

AGGRIVATED MUSIC
Pleasant, scothing, mid-tempo acoustics with insightful lyrics of a wistful yet hopeful nature. Devon Williams, former guitarist and vocalist for the short-lived but widely popular punk band caker, puts his heart on display in this intimate offering. His singing is always earnest and often charmingly off-key. Pop this disc into the player on a cozy, quiet evening when you want to charm that potenher. It is interesting how Williams writes almost entirely in that too cerebral for you? Too bad. This stuff is

tial significant other. It is interesting how Williams writes dimined distinct and metaphor. Is that too cerebral for you? Too bad. This stuff www.aggravatedmusic.com

-Marcus Solomon



THE GUFF IS A DISASTER EP GO-KART

On their debut EP on Go-Kart Records, Guff comes forth with five turnes are remind me of mid- to late-90s progressive pop-punk. I would compare them to early Digger or later Funsize. The progressions are melodic, with lots of two-guitar intricacies tastefully done. The vocals are melodic and with plenty of harmonies. I'm excited that this album came out this year and not in 1997, when it

sounds like it could have. Lyrically, the songs are interesting takes on familiar subjects. The song "Faith" is an awesome take on looking for love but breaking hearts along the way. I'm really stoked to see what these guys have in store for the future. I recommend this record to fams of Digger,

-Joey Housewrecker



CRASH AND BURN SICK AGAIN TRAKTOR

Crash and Burn play for the dirtbag truck-stop rocker in all of us. Hailing from Boston, the quartet's nine tracks of alcohol-fueled hard-rocking boogie come to us directly

alcohol-fueled hard-rocking boogle come to us directly from the 1970s, as parts of Nugent, Sabbath, Deep Purple, Uriah Heep, ZZ Top, and much more can be heard at some point on SICK AGAIN. While the dirty groove smacks you in the face like the scent emanating from the local watering hole's backed-up plumbing, Crash and Burn know that's exactly the way you like it. Raw, nude, crude, and loud, Crash and Burn's approach to rock 'n' roll rebellion makes the current wave of Buropean rock acts seem insinterer and insignificant SICK AGAIN complements a six-nack and a carton. insincere and insignificant. SICK ACAIN complements a six-pack and a carton of Marlboro's nicely, as it mixes stoner and straight-ahead hard rock into a convenient cocktail. www.crashandburn1.com

-Mike SOS



K-LINE LESSONS LEARNED

BOSS TUNEAGE Are you a fan of Fugazi's 13 SONGS? If so, I would highly recommend this K-Line EP. The dissonant, rhythmic guitar work combines well with vocals that remind me slightly of Dave Smalley's melodic yells from his CRN I SAY-era Dag Nasty days. Hmmm. It seems that every band I've heard so far on Boss Tuneage has been really good. I recommend this album to fans of Dag Nasty, older

Fugazi, Pavers, and All Systems Go.

-Joey Housewrecker



ON BROKEN WINGS SOME OF US MAY NEVER SEE THE WORLD

On Broken Wings hails from Boston, and this six-piece outfit fits quite nicely into the whole New Bogland hard-core and metal scene, as the 10 tracks that comprise SOME OF US MAY NEVER SEE THE WORLD display the SOME OF US MAY NEVER SEE THE WORLD CISSING THE best elements of the East Coast movement. Armed with a heavy-handed death-metal attack (especially vocally), the style melds well with the dark, sludgy guitars (which are reminiscent at times of fellow statesmen Overcast and Converge). The bend also steers its metallic vessel through different genres of metal, from the presidence (whethere the overland rife of "Like

tough-guy metalcore breakdowns (check out the opening riff of "Like Starscream") to shimmering instrumental interludes, making emo-tinged music with guttural vocals sound a lot smoother you'd think they can.
Taking bits and pieces from all of the heavy music scenes in its area rather
than merely molding composite musical sketches, On Broken Wings has formed an ambitiously creative work of art of its own. www.eulogyrecording.com

-Mike SOS



MAKING THE GRADE HOLLYWOOD RECORDINGS

Diffuser is making modern-day radio punk that rocksoand doing it with charm and brains. You can hear all of the labor that went into MAKING THE GRADE on every song. This album is layered with sweet little touches, which are lain out like welcoming traps that just capture the imagination. It's all very subtle. It sounds to me like the members of Diffuser aren't trying to be geniuses, they just wanted to make a good disc...and that's exactly what they have done.

-H. Barry Zimmerman



EGOTRIP DEMO 2002

INDEPENDENTLY RELEASED

This is just awful. The band calls itself hardcore, but the music is just so lacking that I don't think I could even call it music. It's not the fact that the CD was recorded by the band itself and the recording quality sucks, because it doesn't. I wish it did because, because then I would have to be neutral toward this stupid band. All the songs

and behold, sound the same. All the lyrics are unintelligible (and, lo and behold, sound the same). The music is propelled by the drums, while the guitarist softly plays the same driving guitar line over and over. The vocals are growling and full of mucousoand nothing special. If you like Egotrip, stop.



TRAVOLTAS KNOCK KNOCK

This record is a take on an old Beach Boys idea: to play the songs acoustically and have the fans singing along and clapping for the recording. If you're into The Beach and clapping for the recording. If you're into the Beach
Boys or Travoltas you'll probably like this album.
Travoltas cover couple song by The Beach Boys and
others (including a cool version of Bad Religion's
"Sorrow"), as well as some of their own tunes. I was
burned that they didn't put their classic "C'mon Rock City" on this album,
but I guess we can't have everything. To put it simply, this is 21st-century Beach Boys album. If that interests you, pick it up.

"Joey Housewrecker"

-Joey Housewrecker



THE BLOOD BROTHERS ÖBURN, PIANO ISLAND, BURN ARTIST DIRECT

do they do it? How does a band like The Blood Brothers figure out the perfect recipe for greatness and then garmer success so quickly? A blur of incredible screams and heart-quickening music, this album is inspi-ration for dancing and inducement for enthusiasm. It is

ration for dencing and includement for enthusiasm. It is really hard to comprehend where all the energy packed in this album comes from. If you are not in the mood to jump around, you might have a heart attack listening to ÖBURN, PIRNO TSIAND, BERNO Luckily, track 4, "Every Breath Is a Bomb", offers the perfect mix of piano and screams to let you catch your breath before sweeping you off into more visions of sweat-filled dence pits and ear-shattering noise. This album will definitely liven up any collection, was thebloodbrothers com album will definitely liven up any collection. www.thebloodbrothers.com



GATSBY'S AMERICAN DREAM RIBBONS & SUGAR ROCKETSTAR RECORDING

Gatsby's American Dream may conjure up some uncom-fortable memories of those books in high school you negfortable memories of those books in high school you neglected to read and then make you wish you hach't slacked off and became Cliff's Notes #1 fam. RIEBONS & SUCAR, the second full-length from this Seattle-based quintet, is an incredible product of intelligent theories and profound questions, as well as a perfect balance of screamo and math rock. Each song perfectly coincides with both the band's moniker and the album's concept (which is loosely based on George Orwell).

monnier and the album's concept (which is loosely based on ecorge time!) spopular novel ANIMAL FARM). The entire album weaves a sad tale of crushed ideals, broken dreams, and a desperate struggle for something better than reality. Whether you like to be challenged to think while you enjoy good music or you just like to enjoy good music or you just like to enjoy good music, definitely buy a copy of RIBEONS & SUGAR. www.gatsbysamericandream.com



SOILWORK FIGURE NUMBER FIVE NUCLEAR BLAST

It's hard to believe, but Soilwork is on its fifth album in only five yearsoand the band shows no signs of slowing down. This 11-track effort finds the Swedish sextet once again breaking barriers and challenging themselves creatively, making for yet another stalwart collection of Swedish metal with a twist of innovation. From the meaty

riffages of the title track to the mechanical resonance of the futuristic "Light the Torch", Soilwork truly combines memorable choruses with harsh melodies suitable for moshpit frenzy, generating its own unique blend of metal that fans across the globe can appreciate. FIGURE unique blend of metal that fans across the globe can appreciate. Flucke NUMBER FIVE also highlights a band that is comfortable enough to manipulate dynamics, like how the acoustic-guitar verse meets the sonically crushing chorus in "Departure Plan". However, the band doesn't stray from delivering slabs of ferocious metal, a technique that puts Soilwork on top of the Swedish metal pile. www.soilwork.com

-Mike SOS

JUST AN AMERICAN BAND/LIVE IN '84

The punks at Beer City have done the punk community a service by releasing Verbal Abuse's seminal JUST AN AMERICAN BAND, but they also outdid themselves by adding the band's 1984 live recording from NYC's the Ritz, making this release 26 tracks. Verbal Abuse may not have received the recognition of Black Flag or The Vandals, but their unchallenged punk-rock attitude and unbridled passion for the lifestyle bleeds right through

the studio cuts, which include a song Slayer covered on its punk-rock release ("I Hate You"), as well as 11 other tracks that bring to mind sleeping on people's floors and living on Ramen noodles and warm beer. The live album, however, shows Verbal Abuse at their best, interacting with the fans and playing with everything they had, making the most of being the opening act a hometown Ramones show. www.beercityrecords.com





YOU TAMOUS E

This frip had not illimited configures invalved in it and want from northwrite to continue Arizona to appear the anomalation different location. The nint before we had, we want and ricked up Earling and we skated his minimum for an hour or so before the hooked up with the rest of the and to happing

DAY T-FEAGSTANT, AZ

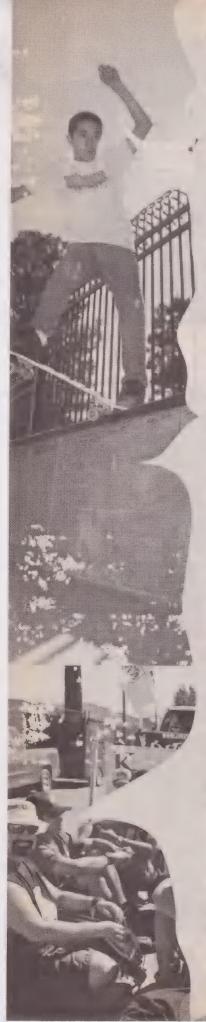
So the plan was for everybody to meet around 3 a.m. and to put to i lamit if for the first demo at 1 a.m. I had a few people cruth over all my plans, and we kicked back and Xbox a law again before we headed to the shop at 1130 a.m. Some people were a land of the next hour averybody also triblind in immuding King Chaunitha.

The van was resided, and permissioned really ununinfortable, but it was time to go skate and and to be common to the sarding-can tour was underway. Keith from Fourth World Clathing was driving his F-1/0 and towing the trailer, and I was driving the van. Once we got out Barstow on the way to Novelles, the sum started to rise and this is where I realized I was really tired. Too bad it took three-and-a-half more hours to get to find the

We located Forms resembling in this will own Flagstaff easily arough and made plans to go to Bushmaster Sharepark. I had been here about five years ago, and from what i minimulation it was prenty which. Well, my memory decemn's serve me very well, because the park winn't really that for and had some lagues. The bowl was unskateable, as your would always lose your appear eventually; and the pyramid was too steep in the street course. The kids made it work well arough, and we got some shots.

We bailed Richmond and headed over to for the the hotel room. Damn! I hooked it up 1400 per room for a suite at the Amarkullen! We not four room, and everybody was printy happy that they could stretch out. I happed the Prescott Valley Motel would be somewhat similar. I took a quick rap, and at around 300 we all headed over to the Foxil Glenn akatopack for the last domo. Fox Glenn rocks The baylor another and the street entire areas for away from each other that you can't see the nihm. It's away must like a confider with a series of him. It's away for will. The demo was much butter here was a new mout of kids. Which was youl, and after few hours we got impact here was a which left everybody there nice and topped.

th's Frican morning now, and I am just completing my little write-up. We don't have to skate until Cottonwood at 5 pain. I think we will be a pruise pround and see if we can locate some street sum or maybe go back to be a locate some street.

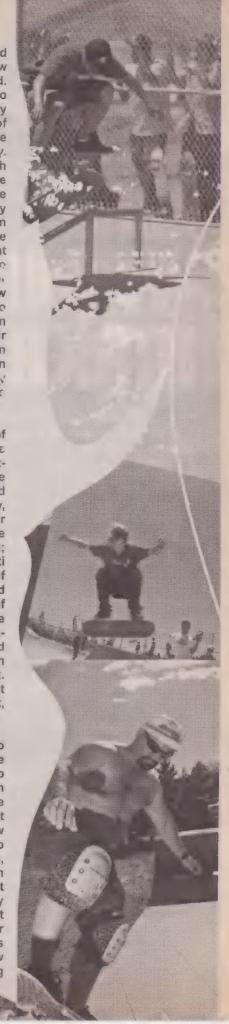


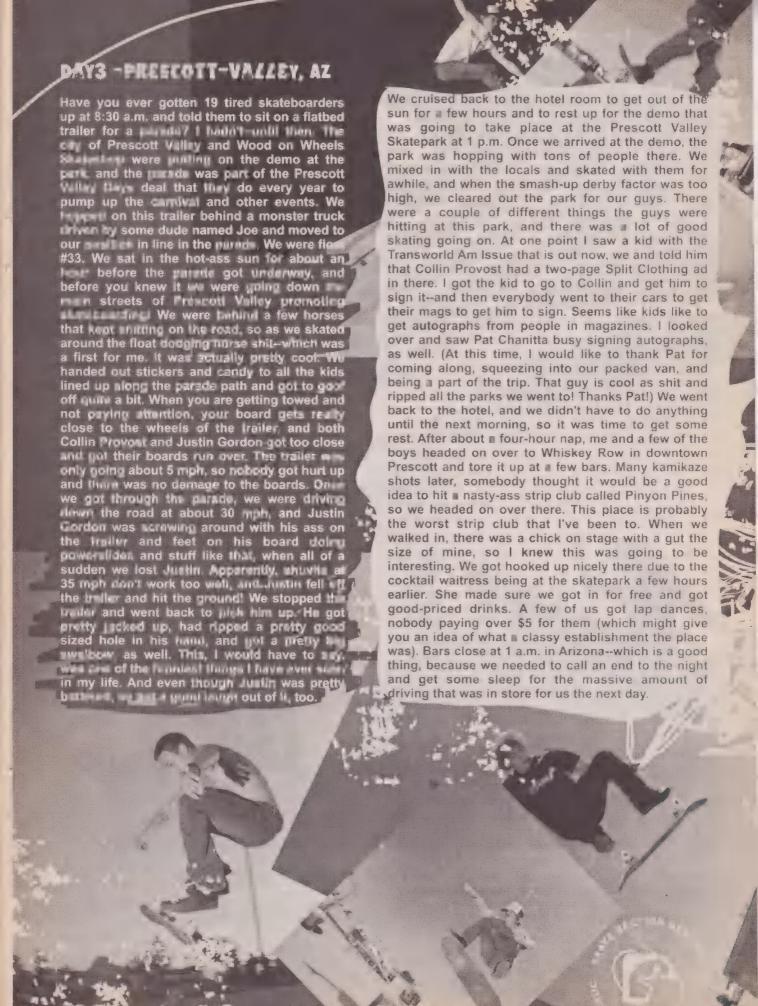
DAY 2 - COTTONWOOD, AZ

Right after I left Kinko's for my first update, I located ■ little gap and a rail to ollie over, so I grabbed ■ few of the guys and asked them if they where interested. Daryll, Collin, Jason, Joey, and Tom were game, so we headed back over. Collin ended up being the only one to land any thing here, and we got ■ few pics of that. Then it was off to Burger King to grab some grub and start figuring out what to do for that day. We decided to head down to Cottonwood through Sedona so we could take in a few sites before the next demo. It was a pretty short drive down the windy road to Sedona, and that place is pretty bitchin'! We grabbed a few pictures there, then continued down to Cottonwood to go find the Sidewalk Skater. We arrived there way to early, like at about 1 a.m., so we needed to find something to de for the four hours until the demo started. After chilling in the Sidewalk Skater and watching a few videos, we decided to grab some food and then dedown to the river. Well, we arrived at the river in Cottonwood, and everybody was laughing their asses off: it was glorified stream! I was so damn hot that I just lay down in it and got some water on me. It seemed that nobody else shared my enthusiasm for this venture, and the crew wanted to get the hell out of there.

We headed on back to Sidewalk Skater, and some of the kids where starting to roll in, so we started the demo a little early. Sidewalk Skater has an eight-foottall mini-ramp and some street stuff next to it, so we ripped it up. Tony Cervantes had just learned backside tailslides on that ramp earlier on that day, so that was a cool trick to see him throw down, for sure. Collin Provost and Justin Gordon were throwing down every mini-ramp trick in the book: and Jarret Berry, Pat Chanitta, and Donovan Dresti were also on the ramp. After about an hour of skating, we started doing some raffles and giveaways. Helena hooked us up with bunch of food, and one of the things she brought out were deviled eggs. We decided to have a deviled-eggeating contest between three kids, which then turned into an eat-as-much-stuff-as-you-can contest with one goal in mind: seeing who could puke first. Unfortunately, puking never really happened, but it was funny seeing these guys eat everything in sight, storing up a good food supply for the next few days.

Once the demo winded down, we headed over to Cottonwood Skatepark to roll around for Ititle while. It got dark on us pretty quickly, so we fired up the generator and lit up one of the hips. This session lasted for about an hour-and-a-half, and the Cottonwood kids got to see some first-hand night generation, and they were stoked on that. It was now 10 p.m., time to start heading to Prescott Valley to find our hotel. We took the road through Jerome. which is mountain town like scene out of an Italian movie. The roads were narrow and went right through the middle of town. It looked like a pretty cool place to go visit, for sure! We arrived in Prescott Valley at about 11:15 p.m. and were greeted by our contact there with seven pizzas, which was awesome. We were all pretty beat, so we had a few beers and went to bed early because we were going to be in a parade the next day.







DAY 4--MARANA, AZ

We woke up at about 9:30 today so we could head on down to Phoenix to meet the owner of Option Skateshop. It was pretty gnarly getting everybody up and into the van, because the day before I had told them they could sleep in. Oh, well, shit happens and plans change. We arrived in Phoenix at around noon and cruised into Option Skateshop to go meet those guys and hang out a little bit. Afterwards, we hit the Gameworks there for m few hours and had m bunch of fun there. We played that basketball game with six people instead of two, and the balls kept getting stuck up there, so we kept sending Tony up onto the court to get our game going again. Gotta love that three-hour unlimited card for \$20. With two of those, will where all set.

After we left Phoenix, the second stupidest thing of the trip happened. I pulled into a Chevron station to get gas, and after having temper tantrum because it was so hot, I managed to get the nozzle of the gas pump stuck in the van. The gas attendant said she had never seen that happen before and had no solution for me to get it out. I suggested driving off and ripping it out of the van, but somebody told me that would probably damage the van. They ended up calling some dude to come out and force the nozzle out of the van. I had to sign a waiver to let him do this, and it was pretty much a big hassle, but funny at the same time. After an hour's delay, we were on the road to Marana, where Coyote Skateshop is located. We arrived at Coyote, and Scott had bunch of drinks ready for us, which was kinda nice. We relaxed for about an hour, then headed on over to the park. Marana is pretty desolate, so we didn't expect much; but the park is located in ■ huge new housing development on the hill, and there were quite few people waiting for us. I did my usual "Pat Chanitta is in the house" announcement, and the demo was on. Darryl Weaver was hitting noseslides down the hubba; Jarrett, Jason, Pat, Collin, and Donovan tore the pyramid apart; and Justin was working the halfpipe area. We skated for about an hour-and-a-half and had our last huge product-throw session, and it looked like most everybody cruised out of there with something. After that wound down, some of the guys went over to the basketball court to take on mini-Kobe and some of the other locals. They seemed to do pretty well, but I think they still got smoked! After this, Scott invited us to a friend's house to cool off in the swimming pool and get some BBQ going. I went swimming, did some chicken-fighting, threw a football at people's heads and other normal pool activities, ate some food, and took a two-hour nap to rest up for the drive home. We took the I freeway home, and it was an agonizing nine-hour drive. Once again we saw the sun rise in the middle of the desert. We arrived back at Vksports at a.m., took a final picture, and everybody parted ways. Finally, it was all over!





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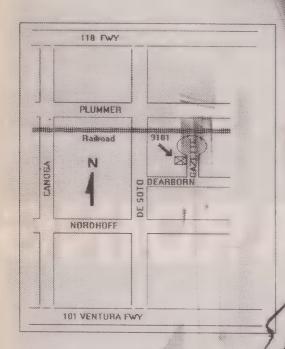


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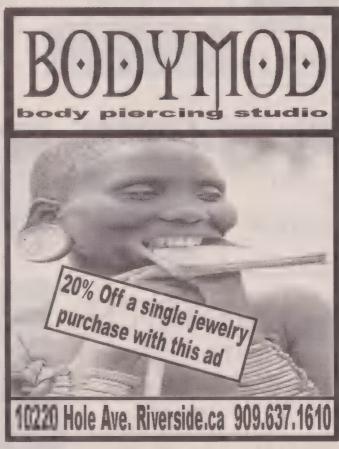
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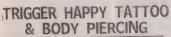








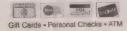






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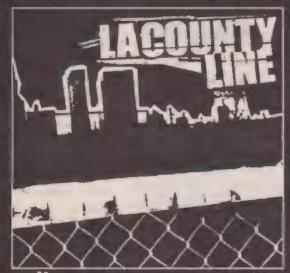
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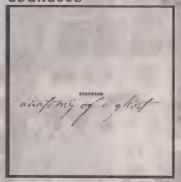
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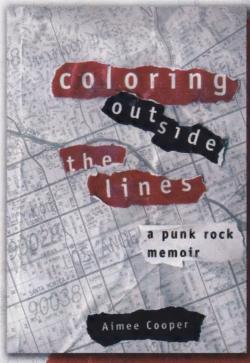
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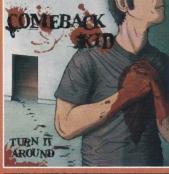


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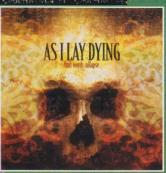
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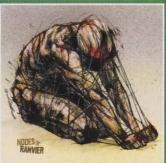
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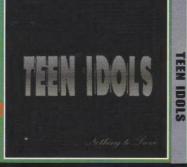






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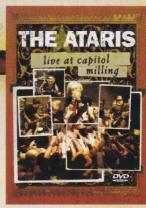




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